

**Teachers Manual  
and Full Score**

**Volume I**

# **THE INTERMEDIATE STRING CLASS**

**by**

**Samuel Gardner & Herbert S. Gardner**

**For full string ensemble classes (violins, violas, 'cellos and basses together) in their second or third year of study. Introduces young players to:**

**ensemble playing  
major keys to four sharps and four flats  
minor keys  
shifting on the outside string as a range extending device  
counterpoint playing  
enriched piano accompaniments**

**Photocopyable instrumental parts are included with the Teachers Manual and Full Score**

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## HOW THIS BOOK CAME TO BE WRITTEN

### Dedication

The *Intermediate String Class* is the result of nearly 30 years of development, testing, re-write and re-testing in public school classrooms. It was begun in response to the need for a mixed-string method (for violin, viola, 'cello and bass) which would bridge the gap between the beginning level pupil, whose experience was usually limited to small, like-instrument unison groups and the middle-level player who could function in a string ensemble or orchestral setting.

When I began teaching in the public schools of the Bronx, NY, I was teaching classes of 25 or more pupils in a mixed-string context. I applied the conservatory approach to the beginners with an emphasis right from the start on the ear-training component of instrumental development. I soon discovered that there were no appropriate materials to support such a training plan. Most of the extant methods were based on mechanical notions promoting rigid left-hand positions which I knew were detrimental to the training of competent string players. I preferred using a musical approach.

I appealed to my father and teacher, **Samuel Gardner** (1891-1984), a violinist, teacher and Pulitzer Prize-winning composer, to write some instructional training exercises which would serve middle-level students in the mixed string class setting. They would have to conform to the principles of his "Harmonic Thinking" which was the foundation for my own string teaching.

At first, he wrote some very simple but delightful, harmonically self-supporting exercises based on diatonic scales and arpeggios. As time passed, the need for more problem-specific exercises was met with a range of short, musical lines which, taken together, formed the beginning of a formalized, progressive method which has resulted in *The Intermediate String Class*.

I wish to dedicate this work to my father's memory in honor of his many significant contributions to string education in America.

Herbert S. Gardner  
Bronx, NY

## THE INTERMEDIATE STRING CLASS

### Table of Contents

#### Volume I

Dedication	i
HOW TO USE THIS BOOK!	ii
Chapter 1 <b>C major</b>	1
Positions: Violin, viola, 'cello - I, bass - I, II	
Full range of C major	
Eighth notes, flagged and beamed	
The tie	
Chapter 2 <b>G major</b>	18
Positions: Bass I, II, III	
The moveable "do"	
Key signature developed	
Fourth finger for violins and violas	
Principles of chromatics	
Chapter 3 <b>D major</b>	42
Positions: violin, viola I through Chapter 8	
cello, half and extended positions	
bass, I, II, III	
Dotted-quarter eighth rhythm in several meters	
Dynamics	
Chapter 4 <b>D major in Two Octaves</b>	48
Positions: (same as Chapter 3)	
Extending the range of the key upwards and downwards	
The "incomplete octave"	
Chapter 5 <b>A major</b>	66
Positions: bass, half, I, II, II&1/2, III	
Modulation (C to A)	
Detached stroke	
Dotted-quarter note in 3/4 time	
Chapter 6 <b>A minor</b>	77
Positions: cello, lowered and extended I	
Parallel minor concept	
Detached slurs	

Chapter 7	<b>New Steps for Review</b>	85
	Positions: violins use extended first position	
	All previous positions included	
	Diminished fifths	
	New chromatics	
	Concert versions of familiar melodies	
Chapter 8	<b>F major</b>	103
	Positions: violin, viola - "lowered first position"	
	Chromatics in F major	
	Eighth time (4/8 & 6/8meters)	
	Up-beats (The <i>Anacrusis</i> )	
	First and second endings	
	Triplets	

# HOW TO USE THIS BOOK!

*The Intermediate String Class* is organized into 15 key-centered chapters divided into two volumes. These are developmentally linked by a series of graduated steps.

The Teachers Manual contains a full score and an overview of the new work to be covered in each chapter. This materially aids in the preparation of lesson plans. Each numbered line lists the new work to be introduced in that line, teaching suggestions specific to the new work, and ongoing reminders to the teacher. Many additional exercise lines and familiar tunes are provided for extra drill and reinforcement. A sample of a portion of a score page appears below. (Note that in the actual score the identifications of the instruments and the accompaniment staves are *not* included in the interest of space economy.)

(Title of Line, if any)

NEW WORK PRESENTED  
IN THIS LINE

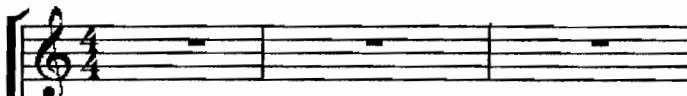
(Student Book pg.)

1

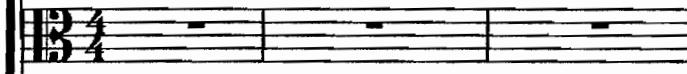
(line number - same as in students' books)

(Teaching suggestions follow  
in this space)

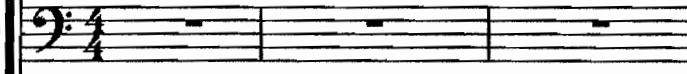
(Violin)



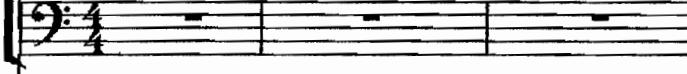
(Viola)



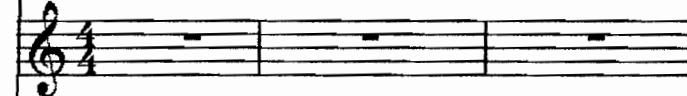
('Cello)



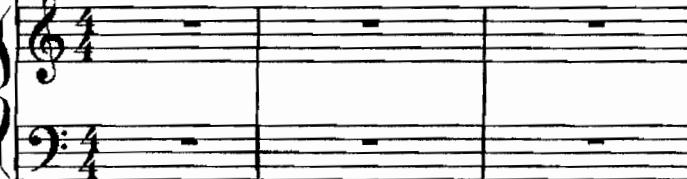
(Bass)



(Basic Harmonic  
Support)



{  
(Enriched  
Harmonic Support  
for Piano)



Compare the foregoing sample with the first score page to see how an actual work, with teaching suggestions, is formatted.

The success which this book promises is based upon two central ideas: (1) that real music, supported by correct harmonies, counterpoint and voice leading promotes the musical growth of the student, and, (2) that, at this point in the development of young players, the fingers of the left hand have been freed of the constrictions previously imposed by tapes on the fingerboard, finger patterns or the habituation of holding fingers down on the string past the correct rhythmic value of the pitch being played. In other words, "one note, one finger!"

Chapter 1, in C major, has been designed to assist teachers in the accomplishment of this sometimes daunting task. Take this opportunity to enable your students break out of the "D major mold" by requiring them to be responsible for their own intonation. Basically, this is facilitated by asking them two questions: (a) Does it sound right? and (b) How can it be improved?

The teacher must now focus on the ear-training aspects of string teaching and playing. This is a central purpose of the book. Teaching suggestions for achieving this are included throughout. The two piano parts support this goal.

The single staff, **Basic Harmonic Support**, is included for teachers whose piano skills may be limited, or who prefer to use a "one-hand" technique. The full piano, **Enriched Harmonic Support**, provides complete accompaniments

## GETTING STARTED

Begin with Chapter I. (C Major) and continue in sequence. Drill material, tunes and review exercises are included in each chapter. It is a good idea to occasionally go back to previously learned work for review and reinforcement.

When preparing performance materials, it has been found useful to return to the appropriate chapter in *The Intermediate String Class* to get the players warmed up in a "new" key prior to introducing a new piece.

## Chapter 1 - C Major

### Instructional Guide

#### Positions:

The violins, violas and 'cellos will remain in I position until Chapter 9. The basses will play in the 1/2 and I positions on the lower strings and will play in the II position on the G string only as a *range extending device*.

#### Objectives:

1. To establish **key-sense** in a fixed *do* system.
2. To develop the **key signature** as arising from the major scale.
3. To create a feeling for **fingerboard harmony** through the primary chords of C major.
4. To take the first steps in **ensemble** by playing in contrapuntal style.
5. To play the **full range of C major** in first position by both downward and upward extensions of the key.
6. To develop **eighth notes** in both single flag and beamed notation, leading to the performance of the dotted-quarter, eighth rhythm.
7. To play in more than one **meter** within this key.
8. To play the **incomplete second octave**. The bass will repeat the first octave for sonority.
9. To introduce **the tie** as preparation for the dotted-half note.
10. To learn **one key at a time** until musical ear control is achieved.

These objectives will be noted in the score along with applicable teaching suggestions for each.

#### General Teaching Hints:

**PIZZICATO.** As a general rule, pluck (*pizz*) the notes before using the bow. This focuses attention on intonation before adding the complication of the bow.

**BOW CONTROL.** When starting the quarter notes, place the bow on the string slightly below the middle. Tilt the stick away from the bridge (toward the fingerboard). Establish a definite contact with the string, then draw the bow. Use the middle to upper half of the bow. Keep the bow in the "imaginary grove" to produce a clear sound. This idea will keep the bow from skating across the strings, producing an unclear and "fuzzy" tone.

**FINGERINGS.** The violins and violas should use both the open strings and the fourth finger as shown in the exercises. This prepares those players for fluency in both the remote keys and for playing in the higher positions which will be introduced in Chapter 9.

**SHIFTING.** The bass is the first instrument to make use of more than one position. This is in the nature of the instrument and must be taught early. The up-shift to II position will occur between steps 7 & 8 of the major scale (*ti-do*). This strongly leading musical passage compels and propels the hand and fingers as a unit into the higher position. Shifts will also take place on other scale tones as shown in the exercises.

**INCOMPLETE SECOND OCTAVE.** This novel concept extends each new key out of its *do* to *do* configuration both up and down to avoid an unprepared approach to a higher position.

## New Work

# CHAPTER 1 - C MAJOR

Violin, Viola, 'Cello in First Position (I) until Chapter 9

### FIRST OCTAVE OF C MAJOR

#### BASS: UP-SHIFT TO II POS.

#### TEACHING SUGGESTIONS:

For the bass "Ti-Do" half-step shift between scale steps 7 & 8, move the left hand and thumb as a unit when shifting from first to second position. (The down-shift is the reverse of this action.)

The ear guided by the dominant and tonic chords leads the fingers to the correct pitches. The fourth finger stays down while shifting. No hops! This is a silent *slide-shift*.

This type of shift is the first instinctive move which the pupil will make. It is practical as a first experience in shifting. (See also the bass shift in Ex. 3)

\*Pluck to test starting pitch.  
Class should sing *sol-la-it-do*.

\*\* 3 means *third finger*, NOT three fingers!!

Pluck (pizz) first time.

Bow (arco) second time.

(Student Book pg. 1)

### BUILDING THE KEY SIGNATURE

#### C MAJOR SIGNATURE

#### BASS DOWN-SHIFT TO 1/2 POS.

In measure two, the bass down-shifts into the half position while playing the open E string. Move the whole hand for the shift.

The bass notes below the first octave show a concept of the downward range of C major into the half position. This range extension will occur in all keys for all instruments. Pupils should be reminded that the lowest pitch in any key is not necessarily *dol*.

Violins and violas should develop use of the fourth finger and open string in all keys.

Establishing the key signatures begins in G major, Chapter 2.

#### C-Major Signature - no flats, no sharps

(S. B. pg. 1)

**SLURRED QUARTER NOTES****BASS: NEW UP-SHIFT TO II POS.**

The violin and viola should use both 4th finger and open strings, as shown.

This *portamento* shift for the bass is the more common one for completing the C major scale. The first finger stays down on the G string while the whole hand upshifts. It is released simultaneously as the second finger is placed on C at the top of the scale.

The basses have two lines. Play the entire exercise three times: the basses play the upper line the first time, the lower line second time and *divisi* the third time.

Note the counterpoint in the accompaniment. This is part of the preparation for part-playing in later lines.

**3 Whole-step shift in Bass, step 6 to 7 in the C scale**

(S. B. pg. 1)

Repeat three times

The musical score consists of two bass staves and a piano accompaniment. The bass staves are in common time (indicated by '4'). Fingerings are shown above the notes: '4' over the first note, '0' over the second, 'V' over the third, '0' over the fourth, and so on. Measure 5 shows a shift: '2 0 1 2' over the first note, '0 1 2 4' over the second, '2 1' over the third, '0' over the fourth, and so on. Below the bass staves, the vocal line 'sol la ti do' is written, with 'I' under the first note and 'II' under the second. Measure 6 starts with '1/2 pos.' and continues with '4' over the notes. The piano accompaniment includes a 'Counter theme' and a 'Counter scale'.

**BEETHOVEN THEME**

(S. B. pg. 1)

**MELODY DRILL IN C MAJOR****BASS: 1/2 POS REVIEW**

Note test pitches. Class sings *do, re mi*, then plucks test notes to establish the third step of C major, the starting pitch for this exercise.

Violins should use both open string and 4th finger during replays.

The bass begins in I pos. and then downshifts to half position in measure 5 during the open E. It remains in 1/2 pos. for the rest of the line.

**4 Unison**

Adapted

The musical score consists of two bass staves and a piano accompaniment. The bass staves are in common time (indicated by '4'). Fingerings are shown above the notes: '0' over the first note, '4' over the second, '0' over the third, and so on. Measure 5 shows a downshift: 'test' over the first note, '4' over the second, '0' over the third, and so on. Below the bass staves, the vocal line 'sol la ti do' is written, with 'I' under the first note and 'II' under the second. Measures 6-8 show fingerings: '1 2 0' over the first note, '2' over the second, '1 4' over the third, '0 2' over the fourth, and '4' over the fifth. The piano accompaniment consists of chords.

Teachers should continually inspect pupils' technique during all drill lines.

## BASIC ARPEGGIOS (broken chords) IN C MAJOR

### Developing Fingerboard Harmony

#### CONCEPT OF INTONATION

#### PRINCIPAL TRIADS OF THE MAJOR KEY: I, IV, V

#### MEASURE NUMBERS

The goal of this line is to establish key sense through fingerboard harmony.

Correct playing of the principal tones of a key, steps 1-3-5-8, is the surest guide to good intonation. Once these tones are firmly established, the passing tones, 2-4-6-7, will find their proper harmonic relationship to the principal tones.

Improvement of INDEPENDENT FINGER PLACEMENT is of the utmost importance from this point on.

Show the pupils how to locate their place in the music by using the printed measure numbers.

(S. B. pg. 1)

**5** FIRST PLUCK, THEN BOW

3 1 3 2      5 2 0 2 0

0 2 0 3      3 1 3

0 3 0 4      4 1 4

4 0 4 4      1 0

1/2

I chord (chord symbols represent primary harmonies)      IV chord

Chord symbols: I (C major), IV (F major).

For tone improvement, establish a definite bow contact with the string. Then play. Try this three step drill:

1. PLACE the bow on the string.
2. PRESS the bow into the string.
3. PULL the bow down.

The pupils will quickly understand the relationship between bow pressure and speed in order to achieve a fine tone quality!

Have the pupils think of moving the bow in that 'imaginary bowing groove.'

9 0 2 3 1      13 4

1 3 0 2      0

1 4 0 3

0 1 4 2

V7 chord      I chord (counter theme)

(counter theme)

Chord symbols: V7 (G major), I (C major). Counter theme: I (C major).

**A VARIATION OF THE SCALE****6 Broken Thirds**

(S. B. pg. 1)

As the scale patterns are changed into the intervals of broken thirds, the underlying factor which best guides the intonation is the HARMONIC BASIS.

When playing these intervals, learn to listen to each interval as part of a harmony or chord.

The ear is again guided by the same principal major triads: I, IV, V<sup>7</sup>.

This HARMONIC CONTINUITY trains the ear to guide the fingers to the pitches.

For continued TONE IMPROVEMENT, establish a firm bow contact with the string using the upper half of the bow.

Playing each note twice allows time for the ear to anticipate the next pitch and puts the new note on the down bow for added strength and emphasis

Bass plays both positions

*etc.*

*l.h.*

## 7 More Broken Thirds

(S. B. pg. 1)

In this line, the intervals of a third now move faster. This requires quicker concentration for the control of the pitches.

Basses should practice both sets of fingerings to improve fluency.

The enriched piano accompaniment increases interest by adding both harmony and counterpoint. This prepares the pupils for holding their own in contrapuntal music.

## Variation of "Lightly Row"

### 8 Ensemble with Broken Thirds

(S. B. pg. 1)

#### COUNTERPOINT USING RESTS

This ensemble study is developed with broken thirds and rests in counterpoint style.

The four quarter rests show their related time value to the whole rest.

Prepare for the down bows in measures 4 & 5 during the rests in the preceding measures.

Pupils should count these rests silently.

The piano introduces a counter line from a previous theme.

### WHOLE REST

Relate the whole rest to the four quarter rests previously shown.

### 8 (cont'd)

whole rest - 4 counts

### ACCENT MARKS

Pupils should play the accented notes with added bow pressure and speed.

Basses should retake the bow on the quarter rest for the double down bow.

### LOWER EXTENSION OF C SCALE FOR VIOLINS

#### HALF REST

This is an important concept for all pupils. The lowest pitch in any key is not necessarily an open string!

In later chapters, teachers might ask what is the lowest playable pitch (on the violin, for example) in the keys of C, G, Eb, Bb, D, etc.!

In this line, the C major scale, for the violins only, is extended downward, C-B-A-G as do-ti-la-sol. The other instruments provide the necessary harmonic support.

### Extending the C Scale Downward for Violins

(Student Book pg. 2)

9

Below first octave  
C B A G  
3 2 1 0 V

Half rest

## Good King Wenceslas

(S. B. pg. 2)

### ENSEMBLE PLAYING

In previous exercises, the contrapuntal experience was provided by the piano accompaniments. Here, the instruments develop their own counterpoint by using rests.

In measure 5, the lower voices count silently and re-enter the piece in measure 6. This drill eases the pupils into independent part playing in a painless way!

In measure 13, the whole rest is substituted for the quarter rests.

The downward extention of C major is utilized in the violin and bass parts.

**10**

Old English Carol

V

5

V

V

V

5

counter-melody, "Long, Long Ago"

**9**

0

13

0

0

13

9

13

**Repeated Eighth Notes  
in two notations: single flag & beamed**

**EIGHTH NOTES ON COUNTS  
TWO AND FOUR**

**THE FOREARM STROKE**

Use of the forearm stroke is to be featured in this line. (If the basses use the *German* [Butler] bow, their guidelines for this bowing technique will be different.)

The three joints of the right arm (wrist, elbow, shoulder) should be loose. Play within the upper half of the bow. Use short strokes for the eighth notes.

Keep the same steady *beat* between the quarters and eighths. Make sure that the two eighths are evenly played in the exact time of one quarter note.

The eighths are first shown with the single flag, then beamed. This prepares the pupils for the easy recognition of the dotted quarter and eighth in later chapters.

Have the pupils clap and count this exercise before playing.

**11 UNISON and ENSEMBLE**

Middle to upper part of bow

(S. B. pg. 2)

EIGHTH NOTES ON COUNTS  
ONE AND THREE

HARMONIC SUPPORT FROM  
WITHIN THE ENSEMBLE

Remember to use the upper part of  
the bow for this exercise.

This rhythm drill employs the  
basic harmonies within C major as  
previously developed.

Each rhythmic variation adds to  
the pupils' bowing technique.

THE FEELING OF THE BEAT IS  
ACHIEVED THROUGH  
THINKING AND SENSING THE  
PULSE!

Have the pupils clap and count  
this line before playing.

## 12 More repeated eighth notes

4

5

0 1 + 2 3 + 4 4

Watch out for the last measure  
- it's a rhythm trap!

6

9

## Independent Part Playing

COUNTERPOINT WITH  
QUARTERS AND EIGHTHS  
AGAINST HALVES

Play the slurred notes in the upper half of the bow as for the single stroked eighth notes. Use short forearm strokes.

The slurred eighths have the same speed in the fingers as the separate strokes. Only the bow speed changes.

Feel the *swing of the beat* to find the correct bow speed. Think of the *swing of the conductor's baton*.

This exercise is the first of several which, collectively, form THE BATTLE OF RHYTHMS!

Ask the basses why they should start this line in half position.

### 13 Counterpoint Study

### Scale Ensemble in Contrary Motion

#### COUNTERPOINT IN CONTRARY MOTION

Developing counter scaleplaying, as in contrary motion, offers new musical values in harmony and rhythm.

In measure three, the lower voices must have their bows ready to make a clear and definite entrance on count two.

Play in March Style, with strong rhythmical accents!

#### 14 In March Style (tempo di marcia) (S. B. pg. 2)

The enriched piano accompaniment provides the *March Beat* with its drum effects.

**C Major with First and Second Octaves**  
**Upward Extensions of C major**

(Student Book pg. 3)

**THE SECOND (INCOMPLETE) OCTAVE OF C MAJOR**

**BASSES SHIFT TO II POS.**

The C major scale is extended into the second octave. In order to carry out the coordinated plan of position playing, the violins, violas and cellos remain in the first position.

Violins play the first seven steps of the second octave of the scale as a counterpoint to the full second octave in the lower voices.

Remind them how to find F on the E string!

Violins and violas should use both open string and fourth finger, as shown, in all lines. This is in preparation for playing in higher positions and remote keys which come later in this book.

The basses have previously completed the full first octave of C major. Here they will shift to the second position (II). This avoids any higher positions at this time.

These new ranges add a rich sonority to the string ensemble.

The pupils' ears will be guided to the new pitches through the counterpoint.

**15 Pizz, then arco**

test 2 3 0 1 2 1 0 3 2 0 0  
C D E F G 0 1 2 1 0 3 2 1 0 3

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

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

C D E F G A B II I

**SECOND OCTAVE OF C MAJOR IN UNISON AND CONTRARY MOTION**

The violins play up to B on the E string, the violas and cellos to D on the A string.

The bass repeats the first octave with only a slight change.

**16 Upward Extension of C Major**

(S. B. pg. 3)

The counter melody in the piano enhances the simple scale lines of the strings!

4 2 3 4 0 0  
G A B 0 3 4 4 0  
4 4 0 1 4 2 4 1  
II I

Counter melody

## Basic Arpeggios in the Second Octave

(S. B. pg. 3)

### BROKEN CHORDS

17

The basic arpeggios in the second octave require the same harmonic approach to establish the pitches as in the first octave. New keys will be presented in the same manner.

#### REMINDER:

Aim for continuous improvement in tone quality. This is achieved by keeping the bow in that IMAGINARY GROOVE, PARALLEL TO THE BRIDGE.

The bow should maintain firm contact with the string. Use the forearm stroke with the upper half of the bow.

Have the pupils evaluate their tone and pitch, collectively and individually.

Do their pitches fit into the supporting harmonies provided in the piano part?

This section contains four staves of musical notation. The top three staves are for the violin, each in common time (indicated by '4'). The first staff begins with a 2, 4, 2, 0 pattern. The second staff begins with a 3, 1, 3, 2 pattern. The third staff begins with a 4, 1, 4, 2 pattern. The fourth staff begins with a 2, 1, 0, 4 pattern. The piano part, indicated by a brace, provides harmonic support with sustained notes and eighth-note patterns.

Bass employs II position to top off arpeggios!

This section continues the musical score. It features four staves. The top three staves are for the violin, each in common time (indicated by '4'). The first staff begins with a 9, 3, 1, 2, 4 pattern. The second staff begins with a 0, 2, 3, 1, 3 pattern. The third staff begins with a 0, 2, 4, 1, 4 pattern. The fourth staff begins with a 0, 2, 0, 2 pattern. The piano part, indicated by a brace, provides harmonic support with sustained notes and eighth-note patterns. The bass line is explicitly labeled as employing the II position to top off the arpeggios.

**ITALIAN HYMN**  
(The Dotted-half Note)

**THE DOTTED-HALF NOTE**

**THE TIE**

**RETAKE OF THE DOWN-BOW**

This melody follows both the broken chord and scale patterns.

Be sure to drill the rhythm patterns in measures 5 & 10.

Clapping and counting the rhythm s of this piece is good drill technique.

Use these rhythms to play note scales and arpeggios as warm-ups to this lesson.

The dotted-half note is developed using the tie as in measure 3.

The "double down-bow" occurs in measures 6 & 7. Note that the new phrase begins with a new down-bow in measure 7!

**18 Unison**

(S. B. pg. 3)  
**Giardini**

The violins must *open* the left hand in order to reach from 4th finger E to 1st finger F in measure 11.

## Interval Drill

### Broken Thirds in the Second Octave Unison and Ensemble

(S. B. pg. 3)

#### BROKEN THIRDS

#### EXTENDED SCALE FOR VIOLA

#### ENRICHED ACCOMPANIMENT

Viola: The E, fourth finger on the A string, is introduced for the first time.

Violin: Use of the fourth finger should be well established by now.

The broken thirds in Ex. 19 and 20 are varied for ensemble effects. There are octaves, sixths and thirds in chordal style.

The basic harmonic support uses the simplest harmonies. The enriched accompaniment is treated in an imaginative manner, adding special emphasis on rhythmic accentuation.

Bass: The *portamento* shift in measure 6 is done by sliding the hand up to II pos. with the 1st finger maintaining contact with the string. The 4th finger comes down on C as the hand reaches the new position. The hand stays in II position while playing the open G in measure 7.

19

5

The cellos and basses will re-take an up-bow in measure 9.

Basses down-shift in meas. 11

**SINGLE NOTES IN THIRDS****20 Broken Thirds in Harmonic Form-Ensemble**

(S. B. pg. 3)

**DELAYED ENTRANCE**

In this line, there are single notes for each pitch. This means that the pupils will have to change pitch at a faster speed. This promotes velocity.

The delayed violin entrance in measure 2 is a step toward independent part playing.

Ask the pupils whether all of the parts are the same. This is a good time to introduce the orchestral responsibility for listening to the other sections.

Can the basses locate their shift points (meas. 3 & 6)?

**Two Octaves of C Major**Descant to *An Old Oaken Bucket***21 Unison and Ensemble**

(S. B. pg. 3)

**THE SCALE AS DESCANT**

This simple scale drill within the two octaves of C major is made doubly interesting by treating it as a descant to the tune *An Old Oaken Bucket*, played by the piano.

Herein lies the charm of counterpoint.

This develops individual technique and prepares the ear and mind for ensemble and orchestral playing.

## Yankee Doodle

### **FINISHING C MAJOR**

The principle of *one key for a chapter* greatly benefits the learner. It gives him/her time to adjust the ear, mind and fingers to the varying interval combinations in the key.

Students' ensemble playing is enhanced when they are confident of their ability to find the pitches easily.

In repeating *Yankee Doodle*, the piano accompaniments create different ensemble effects.

Try playing this line as fast as you can!

If two keyboards are available, ask a colleague(s) to assist by playing first one accompaniment, then the second, and, finally, both together!

If three hands are available, play the upper line of Piano B along with the A part!

### **22 Unison**

5

(S. B. pg. 3)

The musical score consists of eight staves of music. The top staff is labeled "Unison". The first four staves are grouped under a brace labeled "Piano A". The last four staves are grouped under a brace labeled "Piano B". Measure numbers 1 through 5 are indicated above the staves. The music includes various note values such as eighth and sixteenth notes, and rests. The piano parts feature chords and rhythmic patterns typical of the "Yankee Doodle" tune.

## Chapter 2 - G Major

### Instructional Guide

#### Positions:

The violins, and violas will remain in 1st position until Chapter 9. The Cellos will use EXTENDED FIRST POSITION. The basses will play in positions I, II and III.

#### Objectives:

1. To establish a **moveable do**.
2. To develop the **key signature** as arising from the major scale.
3. To advance **fingerboard harmony** through the primary chords of G major.
4. To take additional steps in **ensemble** by playing in canonic style.
5. To play the **full range of G major** in two octaves by both downward and upward extensions of the key.
6. To develop **use of the fourth finger** for violins and violas
7. To play in more than one **meter** within this key.
8. To play the **incomplete second octave** of G major.
9. To reinforce new concepts by **playing repertoire tunes**
10. To introduce the principle of **chromatics**.

Teaching suggestions and performance hints are set forth in the score.

#### General Teaching Hints:

**PIZZICATO.** Continue to pluck (pizz) the notes before using the bow. This focuses attention on intonation and fingering before adding the complication of the bow.

**BOW CONTROL.** When starting the quarter notes, place the bow on the string slightly below the middle. Tilt the stick away from the bridge (toward the fingerboard). Establish a definite contact with the string, then draw the bow. Use the middle to upper half of the bow. Keep the bow in the "imaginary grove" to produce a clear sound. This idea will keep the bow from skating across the strings, producing an unclear and "fuzzy" tone.

**FINGERINGS.** The violins and violas should use both the open strings and the fourth finger as shown in the exercises. This prepares the players for fluency in both the remote keys and for playing in the higher positions which will be introduced in Chapter 9.

**SHIFTING.** The use of extended position for cello (0-1-x2-x4) is introduced to enable the player to perform certain chromatics. The basses will shift through I, II and III positions as the musical demands broaden.

**INCOMPLETE SECOND OCTAVE.** This concept will be retained for each new key .

## CHAPTER 2 - G MAJOR

BASS POSITIONS: I, II, III

S.B. pg. 4

### GETTING INTO G MAJOR

#### G MAJOR WITHOUT SIGNATURE

#### MODULATION

The violins and violas must slide the second finger from F to F#. Do not hop!

Cellos and basses use a different finger for F#.

Ask the pupils to define a half-step.

Be sure to support the modulation with the keyboard harmonies provided in the accompaniments.

What is *modulation*, anyway?

#### C major Modulating to G Major Through the Ascending Chromatic

1

C major      modulates to      G major

### FIRST OCTAVE OF G MAJOR WITHOUT SIGNATURE

Can you guess what the signature of G major might be? Why?

Gotcha! if you played two G's at the end of this line. "You're supposed to be reading."

The moveable *do*. Explain why *do* in this chapter is the pitch G rather than C as in chapter 1.

#### G Major Scale - First Octave

S.B. pg. 4

2

### 3 G major - with signature

(S. B. pg. 4)

#### KEY SIGNATURE

The F# for this key signature is extracted from the scale and placed at the beginning of the line.

The students' books have the signature printed within a box.

Use the middle to upper half of the bows for this line.

### 4 Basic Arpeggios in G Major

(S. B. pg. 4)

#### CHORDS OF I, IV, V7 IN G MAJOR

Play this line *pizzicato* the first time, then *arco* thereafter.

A good drill technique is to highlight each section, in turn, by having it play arco while the other sections others play *pizz.*

Flagged eighths are reviewed here to prepare for dotted rhythms which will be introduced in a later chapter.

4 (cont'd)

Musical score for section 4 (cont'd). The score consists of four staves. The top two staves are for voices, and the bottom two staves are for piano. Measure numbers 9 and 13 are indicated above the staves. The vocal parts use a soprano-like vocal range with fingerings (e.g., 1, 3, 0, 2, 0, 0, 1, 3, 0, 2, 0, 0, 1, 4, 0, 3, 0, 2, 0, 4) and slurs. The piano part includes chords and eighth-note patterns. A bracket groups the first two staves, and another bracket groups the last two staves. The piano part has a "counter-motive" section starting at measure 13.

### Billy Boy

(S. B. pg. 4)

5

Musical score for section 5 of "Billy Boy". The score is divided into two parts: "Unison" and "Mountain Song". The "Unison" part is in the upper staff, and the "Mountain Song" part is in the lower staff. Both parts are in 4/4 time and G major. Measure numbers 0, 4, 0, 4, 5, and 5 are indicated above the staves. The "Unison" part features eighth-note patterns, while the "Mountain Song" part features sixteenth-note patterns. The piano part provides harmonic support with chords.

**6 Broken Thirds**

(S. B. pg. 4)

Musical score for section 6, Broken Thirds, featuring four staves in 4/4 time with a key signature of one sharp. The score consists of two systems of music. The first system ends with a repeat sign and a brace, indicating a return to the previous section. The second system begins with a repeat sign and a brace, continuing the musical line.

The score includes numerical markings above the staff: 4, 0, 4, 0, and a label "counter-motive" pointing to a specific rhythmic pattern in the bass staff.

Continuation of the musical score for section 6, Broken Thirds, starting at measure 9. The score consists of two systems of music. The first system ends with a repeat sign and a brace, indicating a return to the previous section. The second system begins with a repeat sign and a brace, continuing the musical line.

The score includes numerical markings above the staff: 0, 4, 0, 4, and a label "counter-motive" pointing to a specific rhythmic pattern in the bass staff.

**7 More Broken Thirds**

(S.B. pg. 4)

4      0  
4      0  
0      4

l.h.

**Variation on an Old English Tune**

**8 Unison**

(S.B. pg. 4)

4      0

## G Major - The Second Octave

The complete second octave for violin,  
incomplete second octave for viola, 'cello & bass

### THE SECOND OCTAVE OF G MAJOR

#### BASSES SHIFT TO III POS.

Only the violins will play the complete second octave of G major. The other instruments will play the incomplete second octave so as to provide an ensemble support for the violins.

The violas and cellos will remain in first position while the bass shifts to III position in order to reach the dominant (D) on the G string.

The bass has new shifting tones, from B (I) to C (III). This is a new kind of shift for the bass. Make sure that the whole hand moves to the new position as a unit. In the upshift the fourth finger holds onto B as the thumb and hand begin their upward shift. It is released at the moment the first finger is poised to attack C! Reverse this for the downshift.

Reminder: have the violins and violas use BOTH open strings and fourth finger on successive replays of this line.

(S.B. pg. 5)

9

G A B C D E F<sup>#</sup> G  
3 0 1 2 3 0 1 2  
4 4 4 4 4 4 4 4  
3 0 1 2 3 4 3 2 1 0 3 4 4 0  
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
4 0 1 2 4 2 1 0 4  
0 1 4 1 4 4 1 4 1 0  
G A B C D I  
The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time. The bottom system starts with a bass clef, a key signature of one sharp, and a common time. Both systems contain four staves: Violin (G string), Viola (D string), 'Cello (A string), and Bass (E string). Fingerings are indicated above the notes. The top system shows a sequence of eighth and sixteenth notes. The bottom system shows a sequence of eighth and sixteenth notes, with a bracket under the 'Cello and Bass staves labeled 'III' indicating the shift to the third position.

## 10 Ensemble Drill in G Major

(S. B. pg. 5)

### BASSES PLAY IN I, II & III POSITIONS

Violins and violas use both fourth finger and open strings on successive replays.

The basses will employ three positions in this line. Make sure that the whole hand moves as a unit for each shift. In measure 3, the second finger drops onto B as the hand shifts downward.

0 0 0 0  
4 4 4 4  
0 0  
4 4  
1 4 2 4 1  
III II I  
The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time. The bottom system starts with a bass clef, a key signature of one sharp, and a common time. Both systems contain four staves: Violin (G string), Viola (D string), 'Cello (A string), and Bass (E string). Fingerings are indicated above the notes. The top system shows a sequence of eighth and sixteenth notes. The bottom system shows a sequence of eighth and sixteenth notes, with a bracket under the 'Cello and Bass staves labeled 'III' indicating the shift to the third position. Measure 3 shows a shift in position for the basses, with the second finger dropping onto B as the hand shifts downward.

**G Major with First and Second Octaves**  
**Upward Extensions of G major**

UPWARD EXTENSION OF G MAJOR FOR VIOLINS

COUNTER-THEME IN LOWER VOICES

BASSES: NEW SHIFT

Violins will explore the full range of G major in first position. Be sure the 4th finger is employed on the ascent in preparation for the B on the E string.

Lower voices will support the violins with a counter-theme beginning in measure 5.

Basses will employ the *portamento* shift in measure 6. The first finger will remain on the string as the whole hand shifts upward from A to C in II position. (In slow motion, a small glissando will be heard as this occurs.) The fourth finger will land on C as the hand enters II position.

As bassists' confidence increases, the speed of this move will effectively eliminate the *gliss*!

**11**

(S. B. pg. 5)

**Preparation for two ensembles in G major.**

Following are two ensemble selections which serve to summarize the new learnings presented thus far in Chapter 2. Take the time now to review them with your pupils before going ahead. They are:

\* Violins & Violas - Use of the fourth finger, as required. Make sure that the left hand opens so the fourth finger can reach the pitches in tune.

\* 'Cellos - Are they using the upper half of the bow?

\* Basses - Review the several shifts introduced so far.

G Major Arpeggio Ensemble  
in Canonic Imitation Style

12

(S. B. pg. 5)

(Chords only for basic harmonic support)

play

9 0 2 3 1 3 13

0 2 0 2

0 3 0 2

0 4 1 4 2 0 4 1 0

9 13

**Au Clair de La Lune**  
(and Billy Boy)

(S. B. pg. 5)

French Folk Song

**13 Unison with counter melody (lower voices)**

**5**

**5**

**counter melody**

pizz - 2nd time

**TEACHING SUGGESTION:**

Play line 13 twice: (1) unison, with piano, (2) unison until meas. 13, then viola, cello and bass play the counter melody (in small notes), with piano only until meas. 13.

Broken Thirds in the Second Octave  
of G major

**14 Unison and Ensemble**

(S.B. pg. 5)

0                          4                          0

4                          0                          4

II                          III                          I

1                          4                          1                          4                          1                          4                          2

9                          0                          4                          0                          4

4                          0                          4                          0                          4

III                          II                          I

4                          2                          1                          4                          2                          4                          1                          4                          0

9

## Rock of Ages

**15** Unison - First and Second Octaves in G Major

(S. B. pg. 5)

Traditional

Musical score for 'Rock of Ages' page 15, featuring two staves of music for first and second octaves in G Major. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (G major). Measure numbers 0, 4, 0, 5, and 13 are indicated above the staves. The music consists of eighth-note patterns and chords.

Continuation of the musical score for 'Rock of Ages' page 15, starting at measure 9 and ending at measure 13. The top staff begins with a treble clef and the bottom staff begins with a bass clef. The key signature changes to one flat (F# major) for measures 9 and 13. Measures 10 through 12 are in G major. Measure numbers 9, 13, and 0 are indicated above the staves. The music includes eighth-note patterns and chords.

## Chromatics in G Major

### CONCEPT OF CHROMATICS

#### HALF-STEP FROM F# TO F

#### THE 'CHROMATIC SLIDE'

This line introduces the chromatic move from F# to F. The violins and violas will retain the 2nd finger on the string and SLIDE it downward a half step between measures two and three. The same will be true for the violins in their line B, only this time the first finger will make the half step slide!

Measure 6 requires both the half step and whole step upward from E.

### 16 Unison and Ensemble

(S.B. pg. 6)

The cellos and basses will use different fingers for F# and F.

Drill Suggestion - play this line **three ways:**

- 1) A part, unison;
- 2) B part, ensemble;
- 3) A & B **divisi** (switch parts on replay)

## More Chromatics in G Major

HALF-STEP FROM C TO C#

CHROMATIC IN BOTH OCTAVES OF G MAJOR

EXTENDED POSITION FOR CELLO

As in line 16, the violins and violas will slide from C to C# using the second finger in line A and the third finger in line B. Remind the students that they must *reach* with their third fingers in order to play the C# in measure 5 in tune!

Cellos, in line B will employ extended position which places a whole step between the first and second fingers. Remind the pupils to release the first finger (A) at the same time as the second finger strikes (B), pivoting the hand on the second finger into extended first position.

Basses will use I, II and III positions in the A line and I position only in the B line.

Drill Suggestion - play this line three ways:

- 1) A part, unison
- 2) B part unison
- 3) A & B parts divisi

**17 Unison**

(S. B. pg. 6)

half step\*

C C#

(Measure 5)

extended position

I position

III

I II I

\* "half step" & note names repeated in students' books

Thuringian Folk Song

18 Unison, with chromatic in melody

(S. B. pg. 6)

Arpeggios in Two Octaves

19 In Canonic Style

(S. B. pg. 6)

4                    0                    5  
0                    0                    0

9                    0                    13  
4                    0                    0

9                    0                    13

### Chromatic Ensemble

**20**

**APPLICATION OF  
CHROMATICS IN TWO  
OCTAVES**

**CUE NOTES (FOR VIOLINS)**

**FOURTH FINGER HALF-STEP  
SLIDE FOR CELLOS**

Explain "cue notes" for the violins in measures 1 & 2. They will play them in the absence or in support of the violas.

Cellos will slide the fourth finger up a half step between measures 1 & 2, from C to C#. Remember to keep the finger on the string for this shift. The hand will re-set during the first open D in measure 2.

Remind the cellos to "reach out" to extended 1 position with their fourth fingers in measure 6 in order to reach the C# in tune.

Basses will down-shift to I position on the open D in measure 14.

(viola cue)

(S. B. pg. 7)

Make sure that the basses make a quick, clean up-shift in measure 13, and then down-shift on the open D in measure 14.

### Chorale in G Major

**21 In Broad Style**

5

(S. B. pg. 7)

4

counter-theme!

(Piano-rehearsal only)

9

13 0

9

13 0

**Preparatory Ensemble Studies  
for  
"Abide With Me"**

The following two lines (Nos. 22 & 23) review a range of technical problems which will be encountered in the Concert Version of *Abide With Me* (line 24) which can be played in as many as eight parts, plus piano. They constitute a summary of the new skills and understandings which have been introduced in Chapter Two.

This is a good time for teachers to review these skills, not only in lines 22 & 23, but by going back into the chapter for additional emphasis. Of special importance are the chromatic *slides* and extinctions, the use of extended position for 'cello and the fourth finger for violin and viola.

**22 Downward Extension of G major**

(S. B. pg. 7)

extending G scale down

counter theme

(note names shown in all three lower voice parts)

counter theme

## 23 Descant and Counterpoint

(S. B. pg. 7)

5

9

13 V

9

13

## Abide With Me Concert Version

Play this piece at least twice.

First time all play the "A" parts with piano accompaniment. This is the unison version.

Second time, violins "divisi," all others play the "B" part, no piano. This is the ensemble version.

Another option is to have each section solo on the "A" part in turn with the others playing the "B" part.

### 24 Unison ("A" parts) and Ensemble ("B" parts)

(Student Book pg. 8)

A

Violins

violins "divisi" second time

B

A

Violas

B

A

Cellos & Basses

(cello) x2 x4

5

4

4

0

0

4

0

4

more.....

24 (cont'd)

The image shows a page of sheet music for six staves. The top two staves are in treble clef, the next two in bass clef, and the bottom two in bass clef. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a '4'). The music consists of measures separated by vertical bar lines. Various musical markings are present: dynamic signs like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte); articulation marks such as short vertical dashes and dots; and performance instructions like '0' (pedal down) and 'V' (pedal up). Measure numbers are also indicated above certain notes. The music includes both single-note melodic lines and harmonic chords.

**Old English Dance**  
Unison and Ensemble

**25 Review of C Major** (see Chap 1, #1)

play in upper part of bow

0 5

0

(S. B. pg. 8)

**Modulation Ensemble**  
C to G to D major

**26** C Major

**5**

**0**

(S. B. pg. 8)

Musical score for measures 26 through 5. The score consists of four staves. The top two staves are in common time (indicated by '4') and the bottom two are in 3/4 time. Measure 26 starts in C major. Measure 27 begins with a key change. Measure 28 shows a continuation of the melody. Measure 29 introduces a new harmonic progression. Measure 30 concludes the section. Measure 31 begins with a key change. Measure 32 shows a continuation of the melody. Measure 33 introduces a new harmonic progression. Measure 34 concludes the section.

**9** G major

0  
violin counter melody

**14**

**0**

Musical score for measures 9 through 14. The score consists of four staves. The top two staves are in common time (indicated by '4') and the bottom two are in 3/4 time. Measure 9 starts in G major. Measure 10 begins with a key change. Measure 11 shows a continuation of the melody. Measure 12 introduces a new harmonic progression. Measure 13 concludes the section. Measure 14 begins with a key change. Measure 15 shows a continuation of the melody. Measure 16 introduces a new harmonic progression. Measure 17 concludes the section.

26 (cont'd)

18

D major

22

Rit.....

4 0

Musical score for piano, two staves. Staff 1 (treble) starts with eighth-note pairs, followed by quarter notes and sixteenth-note patterns. Staff 2 (bass) has eighth-note pairs. Measure 18 begins with a repeat sign. Measure 22 starts with a half note. The piece ends with a ritardando.

## Chapter 3 - D Major

### Instructional Guide

#### Positions:

The violins and violas will remain in 1st position until Chapter 9. The Cellos will use both HALF POSITION and EXTENDED FIRST POSITION. The basses will play in positions I, II and III.

#### Objectives:

1. To learn the **dotted-quarter eighth rhythm** in several meters.
2. To play the **full range of D major** in two octaves by both downward and upward extensions of the key.
3. To take additional steps in **ensemble** by playing in contrapuntal style.
4. To require **use of the fourth finger** for violins and violas
5. To add to the skills required for the playing of **chromatics**.
6. To add several **repertoire pieces** for concert use.
7. To begin to observe **expression dynamic marks**.

Teaching suggestions and performance hints are set forth in the score.

#### General Teaching Hints:

**CLAPPING AND COUNTING.** The development of the dotted rhythms will be facilitated by first counting aloud while clapping the music. The plus (+) sign in the music should be read as "and." Ex: "one, two and three, four."

**PIZZICATO.** Continue to pluck (pizz) the notes before using the bow.

**BOW CONTROL.** Dotted rhythms, half and whole notes will require added attention to drawing a steady, smooth bow.

**FINGERINGS.** The violins and violas **must** the fourth finger in order to reach the top of first position as shown in the exercises. Violas and cellos will use the lowered first finger to play the low C# in this key. The violins will use this technique for A# on the A string.

**SHIFTING.** The use of extended position for cello (0-1-x2-x4) is necessary to enable the players to perform in the lower octave of this key. The basses will shift through I, II and III positions as the music demands.

## Chapter 3 - D Major

The dotted quarter-eighth

### THE COMPLETE FIRST OCTAVE OF D MAJOR

#### THE EIGHTH REST

The violins and violas should use both the open strings and fourth finger as shown. Play this line one way on the first reading and the other way on the repeat.

"Test" notes are matching pitches for the violas and cellos.

Cellos will use the extended position, introduced in Chapter 2, in this exercise.

The basses should play their "A" line the first time through and the "B" line on the repeat. Note the *la-ti-do* shift between measures 3 & 4 of the "A" part.

Try a third reading with the basses *divisi*, with the "B" line played *pizz.*

Teach the value of the eighth rest.

### 1 D Major Scale - First Octave (without signature)

(Student Book pg. 9)

D E F<sup>#</sup> G A B C D  
0 1 2 3 0 1 2 3 2 1 0 3 2 1 0

test 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 eighth rest

12/8 13/8 test 1 x2 x4 0 1 x2 x4 0 x4 x2 1 0 x4 x2 1

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

III I

bass notes below the first octave

### The Mysterious Dot!

Rote to Note

#### THE DOTTED QUARTER NOTE-EIGHTH IN 4/4 TIME

The dot is really the *incredible shrinking note!*

Show the students that the dot is really a shrunken eighth note first connected to the quarter note by the *elastic tie*, and then moved next to the quarter.

Have the students count aloud, "one two-and three four". Then, have them clap and count. Then play the passage by rote, *pizzicato*.

### 2 From tie to dot

(S. B. pg. 9)

count: 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4

### Drilling The Dot!

#### 3 D Major with Signature

(S. B. pg. 9)  
play twice

count:

V      V      4      4      0

V      V

V

lower notes second time

V      V

V

#### 4 Melody Rhythm Drill

count: 1 2 + 3 4      1 2 + 3 4

4      V      4      V      V

V      V

V      V

V      V

V      V

V      V

V      V

**Basic Arpeggios in D Major**  
Ties and Slurs with Dotted Quarter-Eighth Notes

5

5

(S. B. pg. 9)

0 2 0 3  
count: 1 2 + 3 4  
1 3 1 4  
0  
1 x4 1 0  
0 1 0 0  
0 2 4  
0  
0 x2 0  
2 1 0

1  
IV

1 3 0 2  
2 0 1 3  
x2 0 1 x4  
0 2 0 4  
13 4 0  
4 0

9  
V7  
I

13 counter-theme  
I

**Joy To The World**  
Dotted Quarter in Two Quarter Time

**6 Unison**

Musical score for "Joy To The World" in Unison. The score consists of four staves (Treble, Bass, Alto, and Tenor) in 2/4 time with a key signature of one sharp. Measure 6 starts with eighth-note patterns. Measure 7 begins with a dotted quarter note followed by an eighth note. Measure 8 features a melodic line with eighth-note pairs. Measure 9 concludes the section. Various performance instructions are included: "new tie!" above the first measure, "count: 1 - 2 1 - 2 (+)" below the first measure, and a dynamic marking "V" above the second measure. Measure numbers 6, 7, 8, and 9 are placed above their respective measures. The score ends with "(S. B. pg. 9)" at the top right.

Musical score for "Joy To The World" in Unison, continuing from measure 13. The score consists of four staves (Treble, Bass, Alto, and Tenor) in 2/4 time with a key signature of one sharp. Measures 13 and 14 show eighth-note patterns. Measure 15 begins with a sixteenth-note pattern followed by eighth notes. Measure 16 concludes the section. Measure numbers 13 and 14 are placed above their respective measures. The score ends with a dynamic marking "V" at the end of measure 16.

**7 The Mysterious Dot starts the fourth quarter!**

(S. B. pg. 9)

A musical score for string instruments, consisting of four staves. The top three staves are in treble clef and the bottom one is in bass clef. All staves are in 4/4 time with a key signature of two sharps. The first staff shows a dotted rhythm pattern: eighth note, sixteenth note, sixteenth note, eighth note, eighth note, sixteenth note, sixteenth note, eighth note. Below the staff, the instruction "count: 1 2 3 4 +" is written above the first measure, and "count &amp; clap" is written above the second measure. The second staff continues the dotted rhythm pattern. The third staff also continues the pattern. The fourth staff shows a continuous eighth-note pattern. The bass staff shows a continuous eighth-note pattern.

**TEACHING SUGGESTIONS:**

1. When clapping this and other dotted-rhythm exercises have the pupils use a clasped hands gesture at the dot.
2. At this point, it is usually a good idea to ask the pupils to sing simple lines in a moveable "do" solfege. (Mi, re, do, do, re / mi, re, ..etc.)
3. Don't forget to try new lines *pizzicato* before using the bow!

## 8 Broken Thirds

(S. B. pg. 9)

4

5

This section contains two staves of musical notation. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note patterns with various slurs and grace notes. Measure 4 includes a fingering '1 2 3 4+' above the first note. Measure 5 begins with a '0' above the first note. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. It shows eighth-note patterns with slurs.

9

4

13

4

4

9

13

This section contains two staves of musical notation. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note patterns with slurs and grace notes. Measure 9 starts with a forte dynamic. Measures 13 and 14 follow. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. It shows eighth-note patterns with slurs and grace notes. Measures 9 and 13 are also present here.

**D Major in Two Octaves**  
 (Incomplete Second Octave for Violins)

TEACHING SUGGESTIONS:

1. The CONCEPT of extending the scale upwards and downwards through the full range of first position for violin, viola and 'cello (and I and III positions for Bass) is explored in lines 9, 10 and 11. This is a good time to reinforce the idea that the lowest (or highest) pitch in any scale is not necessarily *do*.
  2. The use of the FOURTH FINGER for violins and violas has been prepared throughout Chapters I and II. In line 9 the fourth finger MUST be employed to reach the high B and E, respectively.
  3. Cellos will use both regular and extended positions in line 9.
- 4. Note names and fingerings are shown in the Students' Books.**

Upward Extension of D Major

**9 Unison and Ensemble**

Incomplete second octave..... (S. B. pg. 10)

D major - first

Incomplete second octave..... (S. B. pg. 10)

D major - first

Violin/Viola Staff:  
 0 0      D E F G A B  
 3 0 1 2 3 4  
 Second octave 4  
 4 4 0      4 4  
 1 x2 x4 0 simile 0 1 3 4 simile  
 0 0 1  
 I III I

Cello/Bass Staff:  
 1 4 2 4 4 2 4  
 0 0 1  
 countermelody

### Mozart Melody Variation

10 Unison

10  
(S. B. pg. 49)

Musical score for Variation 10, Unison. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by '4'). The score includes dynamic markings such as '0' and '4'. The bassoon part features sustained notes with grace notes. The piano part includes a section labeled 'simile'.

Continuation of the musical score for Variation 10, starting at measure 9. The score consists of five staves. The first four staves continue the unison melody with dynamic markings '0' and '4'. The fifth staff (piano) shows a harmonic progression with chords and a bass line. The measure number '9' is enclosed in a box above the first staff.

### Downward Extension of D Major

C# ON THE G STRING FOR VIOLINS

LOWERED FIRST FINGER FOR VIOLAS AND CELLOS

The C# in measure 4 provides the challenge in this line.

Violins. The D in measure 4 must be played with the fourth finger. The pupils should be encouraged to "tuck" the third finger under the fourth so as to achieve the C# in tune. A useful image is to suggest that the third finger "kicks" the fourth finger off the string!

The violas and cellos will perform the C# by shifting the first finger backwards from D a half step. Do not lift the finger off the string during this move. The finger will slide back up to D on count three.

These enriched harmonies depart somewhat from the conventional and demand added concentration from the players!

11

First Octave..... 0 D 4 C 3 B 2 A 1 (S. B. pg. 10)

Lower Extension.....

**In The Gloaming**  
Concert Version in D Major

(S. B. pg.10)

**12 Unison and Ensemble**

Slowly

5

Harrison

12

Slowly

5

Harrison

13

pizz arco

9

13

TEACHING SUGGESTION:

All instruments play twice. Violas, cellos and basses first time unison melody.  
Second time, play "cue" notes.

**D Major Arpeggio**  
**Ensemble**

**13**

(S. B. pg. 10)

Violin A                          4                          0                          0                          5  
 (viola cue)

Violin B                          0                          4                          0

cello-stems up; bass-stems down

Bass: 0 1 4 1 0  
 $\frac{1}{2}$  III III I

5

countermelody

9                          0                          13                          4                          0

0 0                          0                          0

0                          4                          4                          0                          1 1 1

cello: 1 1 1

9                          13

TEACHING SUGGESTION:

1. Split the violins between the A and B parts. Interchange on replay.

## New Chromatics in D Major

**E TO E<sup>#</sup> CHROMATIC**

**A TO A<sup>#</sup> CHROMATIC**

**FIRST FINGER HALF-STEP SLIDE  
FOR VIOLINS**

This is a good time to introduce the idea of ENHARMONICS. The pitch E<sup>#</sup> on the piano is the same as F. Show the students the piano keyboard and identify this half-step for them.

The violins and violas (A part) will have to reach back with their first fingers to find the A<sup>#</sup> in measure 3. Then, they will slide this finger up a half step to B.

The cellos (A part) will back-shift to 1/2 position in measure 2 in order to play the E<sup>#</sup> in measure 2 and the A<sup>#</sup> in measure 3!

The basses will shift to half position in measure 2 in order to play the E<sup>#</sup> in measure 2 and the A<sup>#</sup> in measure 3.

The violas, cellos and basses should alternate between the A and B lines on successive replays of this line.

**NOTE NAMES ARE IMPORTANT!**

Play this line three times:

Violins play their line three times.

Violas, cellos and basses play the A line, the B line and then, *divisi*.

### 14 Unison

(S. B. pg. 11)

D 0    E 1    E<sup>#</sup> 1    F<sup>#</sup> 2    A 0    A<sup>#</sup> 1    B 1    A 0

first finger slide!

Violin A: 0 1 1 2 0 1 1 0

Violin B: second finger slide! first finger slide! 2 1 0

Cello A: 0 1 2 3 0 1 2 0 1 1 3 4

Cello B: 1 x2 3 4 1 2 3 1 2 2 4 0

Bass A: 0 1 2 4 1 2 4 1 2 4 2 4

Bass B: 0 1 0 1 2 0 1 2 0 1 1 4 0

1/2

countermotiv

## D Major Scale With Chromatics

### ADDED SCALE TONES

In this line, chromatics are included in the D scale as passing tones. Students should apply the fingerings learned in line 14 to this exercise.

Play this line three times as in line 14. Try using varying dynamic levels on the replays.

Bowing: Use separate strokes the first time through, then slurs as shown.

Position numbers for cello and bass have been omitted. The fingerings given should imply the position utilized.

### 15 Unison

(S. B. pg. 11)

The musical score for "15 Unison" contains two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The score is divided into six staves, each representing a different instrument: Violin, Viola A, Viola B, Cello A, Cello B, and Bass A/B. Fingerings are indicated above the notes for each instrument. The score is enclosed in a large brace.

"Chromatic Waltz"  
Introducing a New Chromatic

**16 Unison**

(Play three times, as in nos. 14 & 15)

5

(S. B. pg. 11)

New Chromatic!

"Chromatic Waltz" (cont'd)

Musical score for "Chromatic Waltz" (cont'd). The score consists of four staves (treble, alto, bass, and bass) in common time, with a key signature of three sharps. Measure 17 begins with a treble note (1), followed by a bass note (0). The alto staff has a bass note (1) and a treble note (0). The bass staff has a bass note (2) and a treble note (1). The bass staff concludes with a bass note (0). Measures 18 and 19 continue with similar patterns, ending with measure 20 where the bass staff concludes with a bass note (1). Measures 21 begin with a treble note (0), followed by a bass note (0). The alto staff has a bass note (1) and a treble note (0). The bass staff has a bass note (2) and a treble note (1). The bass staff concludes with a bass note (0).

Musical score for "Chromatic Waltz" (cont'd). The score consists of four staves (treble, alto, bass, and bass) in common time, with a key signature of three sharps. Measure 0 begins with a treble note (0), followed by a bass note (0). The alto staff has a bass note (0) and a treble note (0). The bass staff has a bass note (0) and a treble note (0). Measures 1 through 4 continue with similar patterns, ending with measure 5 where the bass staff concludes with a bass note (0).

**Preparation for "Largo"**  
**Chromatic Ensemble and Rhythmic Variation**

17 Violins *divisi*. Interchange A and B parts on replay.

(S. B. pg. 11)

Musical score for page 17. The score consists of four staves. The top two staves are for Violin A and Violin B, both in treble clef and common time, with a key signature of three sharps. The bottom two staves are for the piano, also in common time and with a key signature of three sharps. Measure numbers 0, 4, 1, 0, 5, and 9 are indicated above the staves. The piano part includes a rehearsal mark "5" and a dynamic instruction "Piano for rehearsal only."

Continuation of the musical score from page 17, starting at measure 13. The score consists of four staves. The top two staves are for Violin A and Violin B, both in treble clef and common time, with a key signature of three sharps. The bottom two staves are for the piano, also in common time and with a key signature of three sharps. Measure numbers 0, 1, 1, 0, 4, 0, 13, 0, 2, 4, 1, 4, and 2 are indicated above the staves. The piano part includes a rehearsal mark "13".

Play Twice:

- 1- Part A, unison melody with piano
- 2- Violins, A & B, *divisi*, with part A *tacet* 13 to 17  
Violas, Cellos, basses, part B only (ensemble)

"Largo" (Concert version in D Major)  
from the New World Symphony

(S. B. pg. 12)

18

Dvorak

Violin A (melody) 4

Violin B (harmony) 0 4 0 0

Viola A (melody) 4 4 1

Viola B (harmony) 0

Cello-Bass A (melody)

Cello/Bass B (harmony) 2 3 1

Rehearsal 1

Concert 5

**9** **13** *pp* violin A *tacet* second time to 17

0 4 4 0 4 1 1 *pp*

9 13 *pp*

5

"Largo" (cont'd)

Musical score for "Largo" (cont'd) featuring six staves of music. Measure 17 starts with dynamic  $p$ , followed by  $4$ ,  $0$ ,  $4$ ,  $1$ ,  $#$ ,  $cresc$ , and  $0$ . Measure 18 follows with  $4$ ,  $0$ ,  $4$ ,  $4$ ,  $0$ ,  $cresc$ , and  $1$ ,  $2$ ,  $3$ . Measure 19 continues with  $1$ ,  $2$ ,  $3$ ,  $4$ ,  $cresc$ , and  $4$ . Measures 20 and 21 show sustained notes with dynamics  $p$ ,  $4$ ,  $4$ ,  $0$ ,  $cresc$ , and  $21$ . Measure 22 begins with  $f$ ,  $4$ ,  $0$ ,  $p$ ,  $dim$ ,  $solo$ ,  $4$ ,  $0$ ,  $0$ , and  $c$ . Measures 23 and 24 continue with  $f$ ,  $4$ ,  $0$ ,  $p$ ,  $solo$ ,  $dim$ ,  $mf$ ,  $0$ ,  $0$ , and  $c$ . Measures 25 and 26 conclude with  $f$ ,  $4$ ,  $0$ ,  $p$ ,  $solo$ ,  $dim$ ,  $mf$ ,  $p$ ,  $dim$ ,  $mf$ , and  $mf$ .

## Chapter 5- A Major

### Instructional Guide

#### Positions:

The violins and violas will remain in 1st position until Chapter 9. The Cellos will use both HALF POSITION and EXTENDED FIRST POSITION. The basses will play in positions 1/2, I, II, II 1/2 and III.

#### Objectives:

1. To modulate from C major to A major
2. To learn how to play in the full range of A major
3. To play a detached stroke
4. To play the dotted-quarter eighth in three-quarter time
5. To perform an extended adaptation of the theme of a Mozart Piano Sonata

Teaching suggestions and performance hints are set forth in the score.

#### General Teaching Hints:

**FINGERING.** In this chapter the pupils will be required to play the pitches G# and C# by using a **lowered first finger**. The basses will employ 1/2 position for these notes. In addition, the violins and violas will be required to use an **extended third finger** as well as the fourth finger to reach familiar pitches in a new key context.

**BOWING.** The detached slurs in line 3 should be done with a smooth up-bow,

**PIZZICATO.** Continue to pluck (pizz) the notes where indicated before using the bow.

**SHIFTING.** The use of extended position for cello will occur with increasing frequency in this and later chapters. The basses will shift through 1/2 I, II, II 1/2 and III positions as the music demands.

## CHAPTER 5 - A Major

### 1 C major modulating to A major.

(Student book, pg. 1)

#### DEVELOPING A MAJOR - FIRST OCTAVE

Violins, violas and cellos must **slide** the first finger back for G# and then forward for A(meas. 5 & 6 and 8).

### 2 A Major Scale (without signature)

S. B. pg. 15

#### THE COMPLETE FIRST OCTAVE OF A MAJOR

Violins and violas should be encouraged to use both fourth finger and open strings in this line on replays.

The cellos will employ extended position for this scale. Note that the designations x2, x4 are replaced with the numerals only.

This is done with the expectation that the pupils will recognize themselves when to use extended and normal fingerings!

Basses will down-shift to 1/2 position in measure 4 in order to play the G#, and return to I position in measure 6 to complete the exercise.

## The Detached Stroke

### 3 A Major with Signature.

(Student book, pg. 1)

#### THE SIGNATURE OF A MAJOR

#### THE DETACHED BOW-STROKE

Review the origin of key signatures by showing how the accidentals required for this key are taken from the scale and placed at the beginning of the line. Also point out that the order of the sharps in the signature does NOT correspond to the order of their appearance in this scale.

The new bowing 'DOWN, UP, UP,' requires that the bow be kept on the string throughout.

The half-note down bow is a forearm stroke. The two up bow notes are really one single up bow with a brief rhythmic pause between the two quarter notes.

Try for a smooth transition between the two up bows.

### 4 Basic Arpeggios in A Major

(S. B. pg. 15)

#### REACHING THE MAJOR THIRDS A TO C#, AND E TO G#

The violins, violas and cellos are challenged in this line to perform the A to C# and E to G# intervals IN TUNE! This requires a new sensation or feel in the left hand.

The violins and violas must REACH OUT with their third fingers to achieve the C# and G# in tune. The first finger must release from the string at the same moment as the third finger strikes the C# or G#.

The cellos must REACH OUT with their fourth fingers so that they expand the hand by a half step in order to play the C# and G# in tune. The first finger must release from the string at the same moment as the fourth finger strikes the C# or G#. For some players, those with small hands, a tiny, upward portamento slide of the first finger is appropriate. This will insure that the fourth finger can be placed with confidence.

Basses must downshift to half position in order to play the G# on the G string. This will necessitate two quick shifts in succession between measures 5 & 6!

**NEW "SENSATIONS" IN THE LEFT HAND**

This deceptively simple line tests the independance of the fingers of the left hand for violins, violas and cellos!

The major third A to C# requires these pupils to "take a giant" step with the appropriate finger in order to play this interval in tune.

Violins and violas must use their fourth fingers as shown. This is another example of how the left hand must the FLEXIBLE so that the minor third between F# and A can be played in tune.

The cellos must expand their reach for the A to C# interval.

**5 Broken Thirds**

(Student book, pg. 15)

**6 A Major Scale - Second Octave**

(Student book, pg. 16)

**COMPLETE SECOND OCTAVE FOR VIOLINS**

**INCOMPLETE SECOND OCTAVE FOR VIOLA, CELLO & BASS**

(Note names for the second octave are shown in all parts)

Although there are no "new" notes in this line, pupils should pluck the notes first because of the new key context.

**7 Broken Chord Ensemble**

The musical score consists of eight staves of music, divided into two sections by a brace. The top section, labeled 'I III 1/2', contains four staves. The first staff (treble clef) has dynamic markings 0 2 0 and 3. The second staff (Bass clef) has dynamic markings 0 2 4 and 3. The third staff (treble clef) has dynamic markings 0 3 and 4. The fourth staff (Bass clef) has dynamic markings 1 4 and 4 1. The bottom section, labeled 'III', contains four staves. The first staff (treble clef) has a dynamic marking 2 4. The second staff (Bass clef) has a dynamic marking 4. The third staff (treble clef) has dynamic markings 1 4 and V. The fourth staff (Bass clef) has dynamic markings 1 4 and V. The score includes various musical markings such as grace notes, slurs, and fermatas.

**Theme from "The Bartered Bride"**  
adapted from the opera by Smetana

8 Ensemble.

(Student book, pg. 15)

Musical score for the first page of "The Bartered Bride" theme, featuring five staves of music for ensemble. The key signature is A major (three sharps). The time signature varies between common time and 12/8. Measure numbers 0, 4, and 5 are indicated above the top staff. Measure 5 contains a boxed number 5. Measure 2 has a circled 2 above it. Measures 4 and 1 have circled 4 and 1 respectively. Measures 2, 1, II, I, and 1/2 are indicated below the third staff. The fourth staff includes the instruction "simile". The fifth staff concludes with a repeat sign and a circled 1/2.

Musical score for the second page of "The Bartered Bride" theme, continuing from the previous page. The key signature remains A major (three sharps). The time signature continues to alternate between common time and 12/8. Measure 0 is indicated above the first staff. Measures 4 and 4 are indicated above the second and third staves respectively. Measure 1 has a circled 1 above it. Measure 2 has circled 4 and 2 above it. Measure 1 has a circled 1 above it. Measure 1/2 has a circled 1/2 above it. Measure I has a circled I above it. The score consists of five staves of music.

## Downward Extension of A Major

### 9 Ensemble.

(Student book, pg. 16)

#### REACHING THE LOWEST PITCH IN A MAJOR

#### EXTENDED FOURTH FINGER FOR VIOLAS

What is the lowest possible pitch in A major for each of the string instruments?

Violins are asked to employ fourth finger for A in measure 5, as shown. This is good technique and is preparatory to playing in the higher positions and remote keys.

The violins, violas and cellos will employ the lowered first finger to achieve the low G# and C# required in this key.

The Violas are asked to extend the fourth finger in measure 3 so that the scale fragment G# down to C# can be played solely on the C string. This demands extra flexibility in the left hand.

The cellos will employ extended position to reach the same pitches.

(Note names are included in cello and bass parts)

**Broken Thirds in Two Octaves**  
Unison and Ensemble

**10 Use separate strokes at first**

(Student book, pg. 16)

4 0 4 0 5  
4 0 4 0 4  
1 4 2 1 4 1 4 1 4 2  
1/2 I 1/2 I II 1/2 III  
5

9 0 4 0 4 13 0 4 1  
4 4 4 1  
1  
1  
9 13

## Dotted-Quarter Eighth in 3/4 time

### 11 Pluck, then bow.

(Student book, pg. 16)

#### PREPARATION FOR "MOZART AT THE PIANO" (LINE 13)

#### DOTTED-QUARTER IN 3/4 METER

As previously, the compound rhythm is introduced using the "incredible shrinking eighth note." (Measures 4 & 5). The first eighth of count two shrinks to a mere dot which then "hugs" count one.

This device is useful in having the pupils understand the concept of dotted rhythms.

Try clapping, counting and singing before playing (a) *pizz.*, and then, (b) *arco*.

theme

### 12 More Rhythm Drill

#### DOTTED QUARTER-EIGHTH ON CONSECUTIVE PITCHES

In line 11 the compound rhythm occurred on repeated tones. Here, there is a new pitch on the "and" of count two.

**Mozart at the Piano**  
Adapted from the Piano Sonata

**13 Unison and Ensemble**

(Student book, pg. 16)

A musical score for piano featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps. Measure numbers 4, 0, and 4 are indicated above the staves. The music consists of eighth and sixteenth note patterns, with a prominent bass line in the bass clef staves.

A continuation of the musical score from the previous page. The score consists of eight staves, with measure numbers 9 and 9 indicated above the staves. The music continues the eighth and sixteenth note patterns established in the first section, maintaining the treble and bass clefs and three sharps key signature.

## 13 (cont'd)

(Student book, pg. 16)

17 0 25 4

17 0 25 4

33 0

33 0

## Chapter 6- A Minor

### Instructional Guide

#### Positions:

The violins and violas will remain in 1st position until Chapter 9. The Cellos will use both LOWERED and EXTENDED FIRST POSITION. The basses will play in positions 1/2, I, II, and III.

#### Objectives:

1. To move easily from A major to A minor
2. To learn how to play contrapuntally, using delayed entrances
3. To review the detached stroke
4. To review the dotted-quarter eighth
5. To perform an extended adaptation of "Hatikvah"

Teaching suggestions and performance hints are set forth in the score.

#### General Teaching Hints:

FINGERING. In this chapter the violins will be required to play **both f# and f natural** on the E string **with the first finger**. They will also be required to play in the melodic minor on the same string. This requires that the fingers of the left hand **not remain on the string longer than the correct rhythmic value of each note**.

BOWING. The detached slurs in line 4 (measure 6) are preceded by a normal slur. This is a new and sophisticated skill.

SHIFTING. The use of extended position for cello will occur with increasing frequency in this and later chapters. The basses will shift through 1/2 I, II and III positions as the music demands. Violins and violas will make **minute shifts within first position** to reach the required pitches in these keys.

## CHAPTER 6 - A MAJOR TO A MINOR

A major to the Parallel A minor in the second octave without signatures

### Ensemble

Student Book pg. 17

**1** A major. C<sup>#</sup> 2 4      A minor. C<sup>#</sup> 2 4

half step

[5] E F <sup>b</sup> half step

E F <sup>#</sup> G <sup>#</sup>

**CONTRASTING THE MAJOR AND MINOR MODES**

Review the principles of the lowered third step as introduced in Chapter 4 "D Major to D Minor."

Additional theory instruction is possible by introducing the lowered sixth step for the violins in measures 6 and 11 and the raised sixth and seventh steps in measure 8.

Violins must reach back with their first fingers to achieve the f in measure 6. BE certain that the finger is placed on its tip and not layed flat on the first joint!

Cellos must "reach" for the G<sup>#</sup> in measure 13, using their fourth fingers in extended position.

Basses have several shifts and will utilize half, first, second and third positions as shown.

Violins must make certain that their first and second fingers relax off the string after each note is finished in measures 8 & 9 so that they may be free to play the descending pitches in measures 10 & 11.

3 10 G<sup>#</sup> F<sup>#</sup> 0

2 0 x4

1 2 1 1 1/2

### Scale Ensemble

The major and minor modes are presented in ensemble style

#### A major

2 separate strokes, at first

Student Book, pg. 17

Musical score for A major scale ensemble. The score consists of five staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom staff is also in bass clef. The key signature is one sharp (F#). The time signature changes between common time (4/4) and 3/4. The music features various note heads and stems, some with horizontal dashes or vertical strokes, indicating separate strokes as specified in the instruction.

#### A minor-melodic

Musical score for A minor-melodic scale ensemble. The score consists of five staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom staff is also in bass clef. The key signature is one flat (B-flat). The time signature changes between common time (4/4) and 3/4. The music features various note heads and stems, some with horizontal dashes or vertical strokes, indicating separate strokes as specified in the instruction.

### A major to A minor in the First Octave

#### MAJOR AND MINOR MODES IN THE LOWER OCTAVE

This unison drill features the lowered third and sixth steps for all instruments.

Encourage the pupils to identify the whole and half-steps which define the major and minor tonalities in this line.

Violins, violas and cellos will use a lowered first finger for the low G#.

Cellos will employ both first position and extended first position in this line.

Basses will remain in first position for this line.

#### 3. A major

A    B    C<sup>#</sup>  
1    2    3

#### A minor

C<sup>#</sup>  
3

Student Book, pg. 17

1

## **Two Octave Melodic Minor on A**

## 4 Unison and Ensemble

raised 6th  
& 7th steps

lowered 6th &  
7th steps

S. B., pg. 17

4 raised 6th & 7th steps 4 lowered 6th & 7th steps 4 6 4 0

A page of sheet music for piano, featuring four staves. The top two staves begin with a treble clef, while the bottom two begin with a bass clef. Measure 0 starts with a forte dynamic. Measures 1-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-6 continue this pattern. Measures 7-9 show a more complex harmonic progression with various chords and rests. Measure 10 concludes the page with a final chord. The page number '10' is printed at the top center.

**Major and Minor Ear Training**  
Harmonic Preparation for "Hatikvah" (Nos. 5-7)

5 A Major

S. B. pg. 17

Musical score for rehearsal number 5 in A Major. The score consists of five staves: Violins (A and B), Viola, Cello, Bass, and a rehearsal staff labeled "(Rehearsal Only)". The key signature is A Major (no sharps or flats). Measure 1 starts with Violin A playing eighth-note pairs. Measure 2 begins with a repeat sign and continues with eighth-note pairs. Measures 3-4 show a transition with various notes and rests. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 conclude with eighth-note pairs. The rehearsal staff shows a continuation of the harmonic preparation.

6 A Minor

Musical score for rehearsal number 6 in A Minor. The score uses the same five staves as the previous section. The key signature changes to A Minor (one sharp). Measure 1 starts with Violin A. Measure 2 begins with a repeat sign and includes a dynamic marking of 4. Measures 3-4 show a transition with eighth-note pairs. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 conclude with eighth-note pairs. The rehearsal staff shows a continuation of the harmonic preparation.

## **Chorale in A**

Harmonic and Rhythmic Preparation for "Hatikvah"  
including expression marks

S. B. pg. 18

## 7 With Expression

With Expression

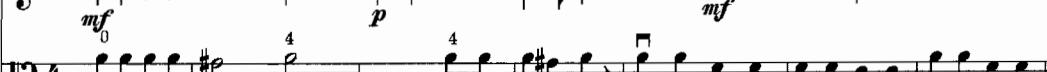
0

**A**

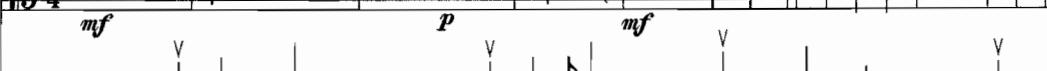
Violins { 

**B**

Viola { 

Cello Bass. { 

5

**Rehearsal Only** { 

Musical score for piano, page 13, measures 9-13. The score consists of four staves:

- Staff 1:** Treble clef, 4/4 time, dynamic *p*. Measures 9-10: 0. Measure 11: 4, 4, 0. Measure 12:  $\times \times$ , < *mf*. Measure 13: > < *mf*.
- Staff 2:** Treble clef, 4/4 time, dynamic *p*. Measures 9-10: 0. Measure 11: 4. Measure 12:  $\times \times$ , < *mf*. Measure 13: > < *mf*.
- Staff 3:** Treble clef, 3/4 time, dynamic *p*. Measures 9-10: 4, 0. Measure 11: 4. Measure 12:  $\times \times$ , < *mf*. Measure 13: > < *mf*.
- Staff 4:** Bass clef, 4/4 time, dynamic *p*. Measures 9-10: 0. Measure 11: 4. Measure 12:  $\times \times$ , < *mf*. Measure 13: > < *mf*.

Measure numbers 9, 10, 11, 12, and 13 are indicated above the staves.

Hatikvah in A Minor  
Concert Version

8 Ensemble.

Musical score for the Ensemble section (measures 8-10). The score includes parts for Violin A, Violin B, Viola, Cello, Bass, Obblig. Piano, and Concert Piano. Measure 8 starts with Violin A and others playing eighth-note patterns. Measure 9 begins with a forte dynamic (f) for all instruments. Measure 10 concludes the section. Various dynamics and performance instructions like "well marked" and "(violins switch parts on replay)" are included.

Continuation of the Ensemble section (measures 6-10). The score includes parts for Violin A, Violin B, Viola, Cello, Bass, Obblig. Piano, and Concert Piano. Measures 6-7 show rhythmic patterns with eighth and sixteenth notes. Measures 8-9 continue the melodic line. Measure 10 concludes the section. Measure numbers 6, 10, and 11 are indicated above the staves.

14

14

mf

mf

mf

mf

mf

mf

18

A little broader

poco rit.

0

f

0

f

0

f

f

f

f

f

f

f

## Chapter 7- New Steps for Review

### Instructional Guide

#### Positions:

Positions previously learned will be reviewed in this chapter. The violins will use extended first position to reach the high C on the E string.

#### Objectives:

1. To play easily in the keys of A, C, G and D major and D minor
2. To improve part-playing skills through counterpoint
3. To learn to play diminished fifths
4. To advance playing of chromatic passages
5. To review the dotted-quarter eighth
6. To perform concert versions of familiar melodies

Teaching suggestions and performance hints are set forth in the score.

#### General Teaching Hints:

FINGERING. The violins will reach the high C on the E string by extending the fourth finger out of first position. All instruments will practice the SLIDE of a finger on the string in order to play adjacent half-steps in chromatic passages. Conversely, when a diminished fifth is played with the SAME finger, it must be lifted from the first pitch and replaced onto the second.

BOWING. Slurred groupings appear more frequently in this chapter.

SHIFTING. The violins and violas are asked to use the fourth finger throughout this chapter instead of open strings. This is in preparation for playing in the higher positions which are introduced in Chapter 9. The Cellos and basses will continue using the upper and extended positions previously introduced.

## CHAPTER 7 - New Steps for Review

### Part 1 - Review of C, G, D major and minor, A major

#### Scale Ensemble in Counterpoint Style.

Student Book pg. 19.

1

#### **REVIEW OF C MAJOR**

This chapter reviews previously studied keys using a variety of rhythms already learned.

Warm up for this lesson by going over the C major scales in Chapter 1, lines 1,2 & 3.

A musical score for six voices or instruments. The score consists of six staves, each with a different key signature and time signature. The first staff is in C major (4/4). The second staff is in G major (3/4). The third staff is in D major (3/4). The fourth staff is in A major (4/4). The fifth staff is in C major (4/4). The sixth staff is in C major (4/4). The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The score is labeled '1' at the top center.

#### Stephen Foster Melody Unison Review of C Major

2

A musical score for four voices or instruments. The score consists of four staves, all in C major (4/4). The music is a unison review of a Stephen Foster melody. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The score is labeled '2' at the top center.

## 2 (cont'd)

9 0 13 4 4 V

9 13 V

17 V 0 4 4 21

bows remain on string during rests

17 21

**Ensemble Within Two Octaves**  
 (Violins extend first position upwards to play a high C)

S. B. pg. 19

**3 Ensemble**

Extended first position

0 1 2 3 4 4  
C D E F G A B ("ti") C ("do")

use 4th finger as shown

9 13

4 4 0 0 4 2 3 4

13

countermelody

13

counter theme

### Extending The Chromatic Patterns

In this line, violins and violas will get extensive practice with the fourth finger. This is a prelude to learning to play in the higher positions.

All instruments will drill chromatic half-steps using the same finger for two adjacent pitches. Keep the finger on the string during the half-step slide!

S.B. pg. 19

#### 4 Unison

5  
13

(test)

(test)

(test)

(test)

9  
13

9  
13

## Diminished Fifths in C Major

Is there life after G 7? In this line the violas will use the 2nd finger and the violins will use the 1st and 2nd fingers to play the diminished 5th between b and f. The implied half-step movement of these fingers takes place IN THE AIR as the finger moves from one string to the other.

### 5. Mostly Unison

S. B. pg. 19

The musical score contains two systems of music. The first system (measures 1-8) is in 4/4 time with a key signature of one sharp. It features three staves: Violin 1 (top), Violin 2/Viola (middle), and Cello/Bass (bottom). The second system (measures 9-13) is in 3/4 time with a key signature of one sharp. It also features three staves: Violin 1, Violin 2/Viola, and Cello/Bass. The piano part is indicated by a treble clef and bass clef with a staff line below it. Various dynamics and fingerings are marked throughout the score.

**Reuben and Rachel**  
**Concert version in Canonic Style**

Play this line three times: 1. For UNISON, all parts begin tune in first measure (lower voices disregard opening rest measure)  
At measure 9, cellos and basses repeat first eight measures.

2. In CANONIC STYLE as written, with or without basic piano support.
3. For CONCERT, play strings alone or with enriched piano accompaniment.

**6 Unison and Ensemble**

Slowly, at first - then faster!

S. B. pg. 19

(Basic Piano)

(Enriched Piano)

9

13

4

4

0

countertheme

countertheme

Foster Melody for Concert Ensemble  
A Study in Dynamic Balance

For concert use, play STRINGS ALONE, with violins  
interchanging the A & B parts on re-play.

S. B. pg. 20

7 In Moderate Tempo

Violin A      0      5      0      0

Violin B      0      mf      4

Violin A      0      mf      V 0

Violin B      0      p      V

Violin A      0      mf      p

Violin B      0      V

(Rehearsal only)      5

8      0

9      0

10      0

11      0

12      0

13      0

14      0

9      0

V      V

13      4      0

V      V

mf      V

mf

V      V

mf

9

13

10

11

12

13

14

Foster Melody (cont'd)

S. B. pg. 20

The musical score consists of two staves of music. The top staff begins at measure 17, indicated by a box around the number. It features a treble clef, a key signature of one sharp, and a common time signature. The melody is primarily composed of eighth and sixteenth notes. The bottom staff begins at measure 21, also indicated by a box around the number. It features a bass clef, a key signature of one sharp, and a common time signature. The melody continues with eighth and sixteenth notes. Measure numbers 17 and 21 are repeated below the staves.

**Part 2 - Unison Melodies**  
in G, D and A Major for concert with piano

**All Through the Night**

Welsh Folk Tune

Review G major scales  
Chapter 2, nos. 2 & 9

8.

4

5

S. B. pg. 20

Musical score for 'All Through the Night' in G major. The score consists of four staves: Treble, Bass, Alto, and Bassoon. The key signature is one sharp (G major). Measure 8 starts with eighth-note pairs. Measures 9 through 12 show more complex patterns with sixteenth notes and rests. Measure 13 begins with a bassoon solo. Measures 14 through 17 continue the melody with various dynamics and articulations. Measure 18 concludes the section with a forte dynamic.

9

4

0

13

Continuation of the musical score for 'All Through the Night'. The bassoon continues its solo line in measures 9 through 12. Measures 13 and 14 show the bassoon playing eighth-note pairs. Measures 15 through 18 return to the full ensemble, with the bassoon providing harmonic support. Measure 19 concludes the section.

9

13

20.

Review D Major  
Chapter 3, nos 1 & 9.

**Deck the Halls**  
Old Welsh Carol

S. B. pg. 20

9

This musical score page contains five staves of music for a band or orchestra. The staves include treble, bass, and alto clefs, with various dynamics and articulations. Measure 9 starts with a forte dynamic. Measures 10 and 11 show eighth-note patterns. Measure 12 begins with a piano dynamic. Measure 13 concludes the section. Measure numbers 9, 10, 11, and 13 are indicated above the staves.

9

This continuation of the musical score page shows the final measures of the section. Measures 9 and 10 continue the rhythmic patterns established earlier. Measure 11 features a complex sixteenth-note figure with a dynamic marking of 1 1 4 2 4 over 2 4 1. Measure 12 begins with a piano dynamic. Measure 13 concludes the section. Measure numbers 9, 10, 11, and 13 are indicated above the staves.

**Beethoven Theme**  
From the 9th Symphony

Review A major,  
Chapter 5, nos. 2 & 6.

S. B. pg. 20

10                          4                          5

(from original)

9                          13 new tie!

9                          13

**Part 3 - Performance Pieces**

**Long, Long Ago**  
Concert Version in C Major

S. B. pg. 21

**11 The Theme, in Unison**

5

Bayly

FOR CONCERT

13

13

Long, Long Ago (II cont'd)

Variation I - Ensemble

**Measure 4:** Violin and Viola play eighth-note patterns. Cello and Double Bass provide harmonic support.

**Measure 5:** The section continues with eighth-note patterns. A dynamic marking "pizz" appears under the Cello staff.

**Measure 9:** The section begins again with eighth-note patterns. A dynamic marking "very softly" is placed above the Violin staff.

**Measure 10:** The section continues with eighth-note patterns. A dynamic marking "0" is placed above the Violin staff.

**Measure 13:** The section begins again with eighth-note patterns. A dynamic marking "4" is placed above the Violin staff. The section ends with a dynamic marking "4".

**Measure 14:** The section begins again with eighth-note patterns. A dynamic marking "4" is placed above the Violin staff. The section ends with a dynamic marking "4".

Long, Long Ago (11 cont'd)

Variation II - As a round

Musical score for Variation II, As a round. The score consists of four staves (treble, bass, alto, and tenor) on a single system. Measure 4 starts with a whole rest followed by eighth-note patterns. Measures 5 and 6 continue the eighth-note patterns. Measure 7 begins with a whole rest. Measure 8 concludes the section.

Measure 4: Whole rest, then eighth-note patterns. Measure 5: Eighth-note patterns. Measure 6: Eighth-note patterns. Measure 7: Whole rest. Measure 8: Eighth-note patterns.

Musical score for Variation II, As a round. The score consists of four staves (treble, bass, alto, and tenor) on a single system. Measures 9 and 10 show eighth-note patterns. Measure 11 begins with a whole rest. Measure 12 concludes the section.

Measure 9: Eighth-note patterns. Measure 10: Eighth-note patterns. Measure 11: Whole rest. Measure 12: Eighth-note patterns.

**Ensemble**  
**Steady Tempo.**

**In The Style of Haydn**

S. B. pg. 21

**12**

Softly

0

5

0

pizz

pizz

pizz

pizz

(for concert)

9

arco

arco

V

13

0

0

arco

arco

arco

13

countertheme!

17

0

21

0

pizz

4

0

0

21

**Part 4 - Chromatic Designs in D**  
Minor to Major

**Variations on a Violin Etude by Wohlfart**

**Unison and Ensemble  
preparatory to Wohlfart**

S. B. pg. 22

**CHROMATICS IN TWO OCTAVES.**

Each voice has two parts; A & B. Try this line with all A parts, all B parts and in combinations and divisi!

This is a good time to review the principles of chromatics. When two adjacent pitches are played with the same finger, SLIDE the finger on the string from one pitch to the other. The violins and violas will find examples of this chromatic slide in both octaves.

Counterthemes will pop up in the piano accompaniments in this line and in No. 14!

**Rhythmic Variation of Line 13 (assign parts as in line 13)**

14 Play with separate strokes, at first

Variation of Wohlfart Etude

S. B. pg. 22

15.

from Beethoven

from Wohlfart

(from the D minor melodic scale)

Battle of the Titans  
Beethoven vs. Wohlfart

Unison and Ensemble

A Study in Thematics - D major and melodic minor

S. B. pg. 22

16 D major - Theme

0 6 4

9 Violin (A) 10 D minor - melodic form 13

melodic minor scale.....

Violin (B)

Descant

(A) (B) (A) (B) (A) (B)

9 10 13

10 13

8 8

(16, cont'd)

A musical score for a string quartet (Violin, Viola, Cello, Bass) in G major. The score consists of four staves. Measure 18 starts with Violin and Viola playing eighth-note patterns. Measure 19 continues with similar patterns. Measure 20 begins with a bass line, followed by the strings. Measure 21 concludes the section.

PLAY NO. 16 THREE WAYS: INTERCHANGE PARTS (see examples below)

1. All play the (A) part as a unison theme to the end
2. Violin - repeat (A) part to measure 9 then (B) part, as descant with (A) part *facet*.  
Viola, cello, bass - play the (B) part - theme for ensemble
3. Violin - Same as second time - concert ensemble  
Viola, cello, bass - play the (A) part - concert ensemble

THE PIANO IS AD LIB, BUT SHOULD PLAY THIRD TIME FOR CONCERT ENSEMBLE

Condensed Ensemble Patterns Showing Various Tonal Balances

Three examples of ensemble patterns:

1. Theme in Unison: Violin (A) plays eighth-note chords.
2. Theme with Changes of Register and Descant:
  - (A) and (B) play eighth-note chords in different registers.
  - descant: Violin (A) plays eighth-note chords above the (B) part.
3. Concert Ensemble:
  - (A) and (B) play eighth-note chords in different registers.

## Chapter 8 - F Major

### Instructional Guide

#### Positions:

Violins and violas will employ a "lower first position" so that their Bb and F naturals can be comfortably reached. The cellos will use the lower extended position and the basses will play from half position to III position.

#### Objectives:

1. To play easily in the key of F major in both available octaves
2. To play chromatics in F major
3. To learn to play in "eighth time" (4/8 & 6/8)
4. To play 6/8 time in two beats
5. To play triplets
6. To learn how to play up-beats (The Anacrusis)
7. To play mixed meters in ensemble
8. To play first and second endings

Teaching suggestions and performance hints are set forth in the score.

#### General Teaching Hints:

FINGERING. The violins will reach the Bb on the A string and the F on the E string by placing the first finger **on the tip** one half step above the open string. In this key, the extension from 4th finger to 1st is larger than in keys already studied. Allow the thumb to move back ("lower first position") to accomodate this requirement. Violas must allow the second finger to release from the string as soon as the fourth finger is placed. This helps the fourth finger to extend to reach the correct pitch. Cellos will reach backward into the lowered extended position to play the Bb on the A string.

BOWING. Generally speaking, single up-beat notes ("pick-ups") will be taken up-bow, while the opposite will be true for double note up-beats.

ENSEMBLE CHALLANGE. The combining of meters and triplets in duple against 6/8 time will test the pupils' ability in independent part-playing.

## CHAPTER 8 - F MAJOR

Success in playing in this and other "flat" keys is achieved by allowing the left hand to find its natural, lowered first position. Violins will need to do this immediately in line 1 so that their Bb's & F's will be secure. Violas will do this in line 5. The bass will begin this key in half position. Cellos will employ the lower extended position in line 5.

### 1 F major - first octave (without signature)

Student Book pg.23

### 2 F major - with signature

**3 Basic Arpeggios in F Major**

Student Book pg.23

#### 4 Broken Thirds in F Major

Student Book pg. 23

#### Extending the F Scale - Up & Down

##### INCOMPLETE SECOND OCTAVES

In this line all voices will explore the upper and lower extensions of F major. Each instrument will reach into the highest and lowest notes in F major in the positions already reviewed.

For example, beginning in measure 3 all instruments will begin the upper octave of F major. The violins will get as far as Bb on the E string, the violas and cellos will reach D on the A string and the basses will climb to a D on the G string.

Conversely, when reaching downward into the lower octave, the violins will get only as far as the open C string, the violas and cellos will reach an open C and the basses can only get one note in the lower octave, the open E string.

(Fingerings will be shown in smaller type from this line onwards)

**Downward Extension of F Scale**

5 (cont'd)

F E D C Bb A G  
2 4 0 3 2 1 0

F E D C  
3 2 1 0

4 3 1 0

F E  
1 0

Arpeggio Ensemble  
with chromatics in F Major

6

Student Book pg.23

(chords only for basic support)

6

II H.P. III II H.P.

96. \* 96. \*

11

B<sup>1</sup> B<sup>2</sup> G#

16 I I

11 H.P. 16

107

**Broken Thirds in Ensemble**

Student Book pg.23

7

9

10

11

12

## **Frere Jacques Goes Round and Round**

Student Book pg. 24

## 8 Two Part Round

8 Two Part Round

4 5 6

(ad lib)

countertheme *mf*

Musical score for string quartet, page 10, measures 9-10. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. Measure 9 starts with eighth-note patterns in the upper voices. Measure 10 begins with a rest followed by eighth-note patterns labeled "pizz". The double bass part features sustained notes with grace notes. Measure 11 starts with a rest followed by eighth-note patterns labeled "pizz". The double bass part features sustained notes with grace notes. Measure 12 starts with a rest followed by eighth-note patterns labeled "pizz". The double bass part features sustained notes with grace notes.

## 8a Three-Part Round

S. B pg. 24

5

arco

arco

arco

arco

9

(piano second time)

mf

mf

5

pizz

12

pizz

pizz

pizz

pizz

13

16

pp

pp

17

p

### Theme and Variations for New Rhythms

Development of "EIGHTH TIME." The next 5 lines will introduce the students to the concept of giving one count to an eighth note. From 2/4 through 4/8 to 6/8 meters, these lines will use "Frere Jacques" to build confidence with this new concept. Students should clap and count each of these lines to reinforce rhythmic understanding.

**9** Very slowly (in 2)

Student Book pg.24

Musical score for Exercise 9, featuring five staves of music in 2/4 time. The first staff includes counting instructions: '(count) 1 2' under the first two measures, '1 and 2 and' under the next two measures, and '0' under the fifth measure. The subsequent staves show various eighth-note patterns.

**9a Variation I (in 4 - same speed as No. 9)**

Musical score for Variation I, featuring six staves of music in 4/8 time. The first staff includes counting instructions: '(count) 1 2 3 4' under the first two measures, '1 2 3 4' under the next two measures, and 'V' under the fifth measure. The subsequent staves show various eighth-note patterns.

### 6/8 Time - Eighth Notes and Rests

The concept of six eighth notes in a measure is introduced here for the first time. Teachers are encouraged to further this concept by suggesting to students that ANY number of notes (beats) can be organized into a single measure and that they will find, in much modern music, exactly that.

#### 9b Variation II (in 6) Slowly

Student Book pg. 24

### Development of 6/8 Time in Two Beats

Lines 9c and 9d should each be begun slowly in 6 beats  
and accelerated until they are played in two beats to the  
bar

Student Book pg.24

#### 9c Variation III - Two eighths tied into a quarter

faster and faster so that repeat is in two!

#### 9d Variation IV - Three eighths tied equals a dotted-quarter in 6/8 time

start in 6 beats      FROM TIE TO DOT!      faster and faster so repeat is in two beats!

dotted half in 6/8

## Row, Row, Row Your Boat

Play this line three times:

1. For UNISON, all parts begin tune in the first measure with notes; play eight measures.
2. The ROUND, as written with or without basic piano accompaniment.
3. For CONCERT, strings alone or with regular piano accompaniment.

**10 Two eighths tied for a quarter in 6/8**

5

Student Book pg.25

(whole rest in 6/8)

The musical score consists of five staves of music for two violins, cello, bassoon, and piano. The time signature is 6/8 throughout. Measure 5 is highlighted with a box. The piano part provides harmonic support with sustained notes and chords. The woodwind and string parts play eighth-note patterns.

## Preparatory Chromatics for "Sweet and Low"

**11 Slowly, in 6**

D      Db      B      Bb

The musical score consists of six staves of music for two violins, cello, bassoon, and piano. The time signature is 6/8. Measures 4 through 8 are shown. Measure 5 is highlighted. The piano part provides harmonic support with sustained notes and chords. The woodwind and string parts play eighth-note patterns, transitioning through various chromatic scales and chords.

**Concert Version of "Sweet and Low"**  
Old Scottish Tune by Joseph Barnby (1818-1896)

Play this line twice:

1. Unison melody with piano
2. Violins and violas repeat melody until measure 15, then violins *divisi* A & B, violas B part only, cellos & basses play counter-melody *divisi*. No piano.

Student Book pg.25

11 Slowly, in 6

Musical score for measures 5 to 9 of "Sweet and Low". The score consists of six staves. Measures 5 and 9 begin with a cello and bass melody. Measure 6 starts with a cello and bass counter-melody. Measure 7 shows violins playing in *divisi* (A & B) parts. Measure 8 shows violins continuing in *divisi* while cellos and basses play a counter-melody. Measure 9 concludes with a bass pizzicato section. Measure numbers 5 and 9 are indicated above the staves.

Musical score for measures 15 to 18 of "Sweet and Low". The score consists of six staves. Measures 15 and 18 begin with a cello and bass melody. Measures 16 and 17 show violins playing in *divisi* (A & B) parts. Measure 17 includes a dynamic instruction "x1 arco". Measure 18 concludes with a bass section. Measure numbers 15 and 18 are indicated above the staves.

### The Up-Beat

Two new concepts are introduced in this line:

1. The up-beat (the "pick-up"). Students should be introduced to the idea of the "missing rests" at the beginning and the end of this line.
2. First and second endings. Students must go back to the repeat mark at the first full measure then skip to the second ending after the repeat.

Student Book pg.26

#### 13 German College Song

First beat is SILENT!

(for drill, play first beat)

#### Norwegian Folk Song

14 Silent counts

Where's the missing beat?

For drill, play first two beats 3

countertheme

**Auld Lang Syne**  
Concert Version in F Major

Play twice:

**15 Unison and Ensemble**

1 - 2 - 3  
(silent count) V

1. Unison melody with piano
2. Violins repeat melody, viola and cello countermelody, bass harmony

S. B. pg. 26

1 - 2 - 3  
(silent count) V

viola melody V

viola countermelody

cello & bass melody V

cello

bass harmony pizz.

6

13

4 4 o

3 4

arco

9

13

**For He's A Jolly Good Fellow**  
Old French Tune

Play twice:  
1. In 6 beats to the bar  
2. In 2 beats to the bar

16

S. B. pg. 23

**Irish Jig**

17 Think the preparatory eighths

**Changing 6/8 into Triplets**  
Combining 6/8 and 2/4 time

18 Keep the eighth note speed the same - Develop two pulses in each

S. B. pg. 27

**"See-Saw with "Row-Row"**  
Ensemble with Triplets

19 In 2

"See-Saw"

**"Boogie-Cha" with Auld Lang Syne**  
 The "Battle of Meters" - 6/8 vs. 4/4

Counterpoint Ensemble in F Major

**20 SNAPPY STYLE (in 2) - Slowly at first, then accel.**

S. B. pg. 2<sup>b</sup>

Violins divide into A &  
 B parts in measures 18 -  
 26

20 (cont'd)  
Same Beat, in 4 (6/8 into Triplet Equals One Quarter)

S. B. pg. 25

Violin A      19      Theme  
divisi

Violin B

Viola      counter motive

Cello & Bass

19

23

23



