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

copyright 1997 by Herbert S. Gardner
all rights reserved

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

April 1, 1995

THE INTERMEDIATE STRING CLASS

Table of Contents

Volume I

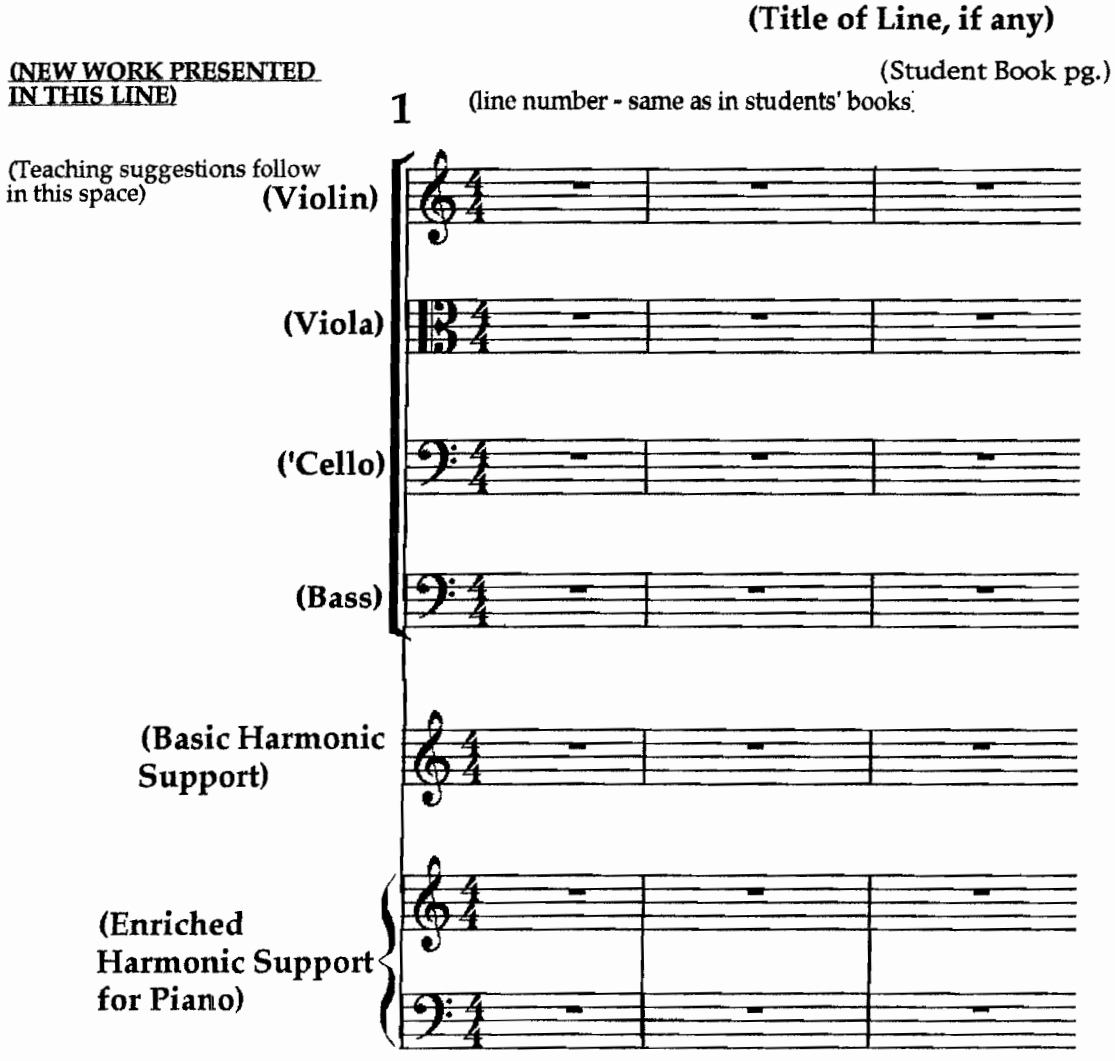
Dedication		i
HOW TO USE THIS BOOK!		ii
Chapter 1	**C major** Positions: Violin, viola, 'cello - I, bass - I, II Full range of C major Eighth notes, flagged and beamed The tie	1
Chapter 2	**G major** Positions: Bass I, II, III The moveable "do" Key signature developed Fourth finger for violins and violas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

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

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 on-going reminders to the teacher. Many additional exercise lines and familier 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.)



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.

CHAPTER 1 - C MAJOR

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

New Work

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*.

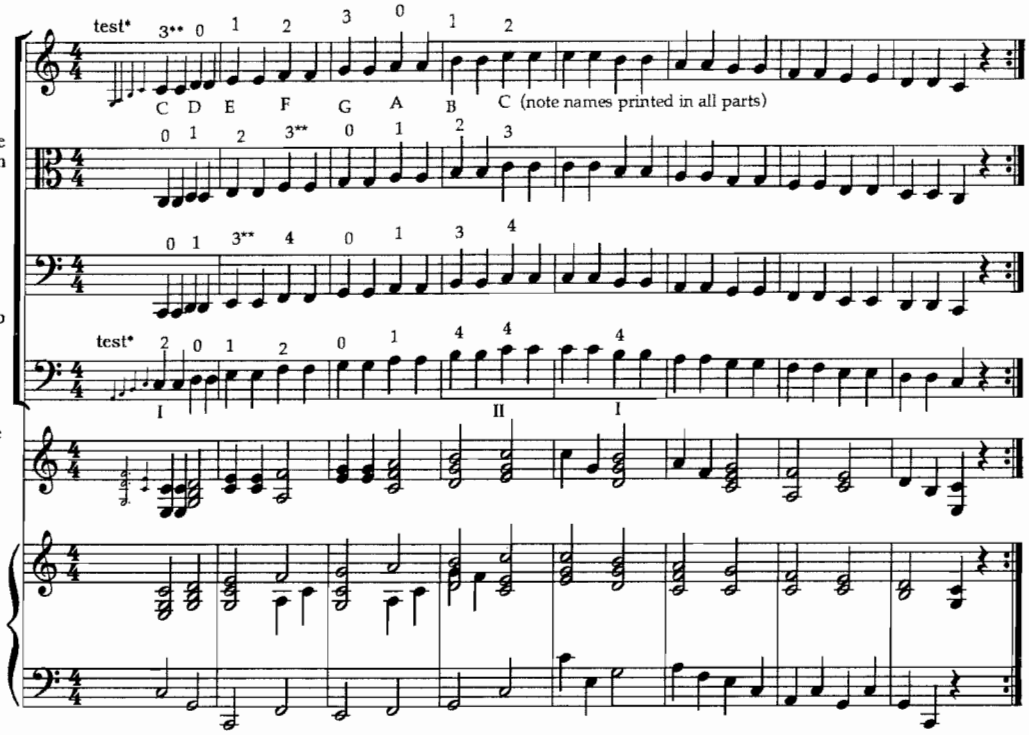
This type of shift is the first instinctive move which the pupil will make. It is practical as a first experience in shifting. (See also the bass shift in Ex. 3)

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

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

Pluck (pizz) first time.
Bow (arco) second time.

1 (Student Book pg. 1)



BUILDING THE KEY SIGNATURE

C-Major Signature - no flats, no sharps

C MAJOR SIGNATURE

BASS DOWN-SHIFT TO 1/2 POS.

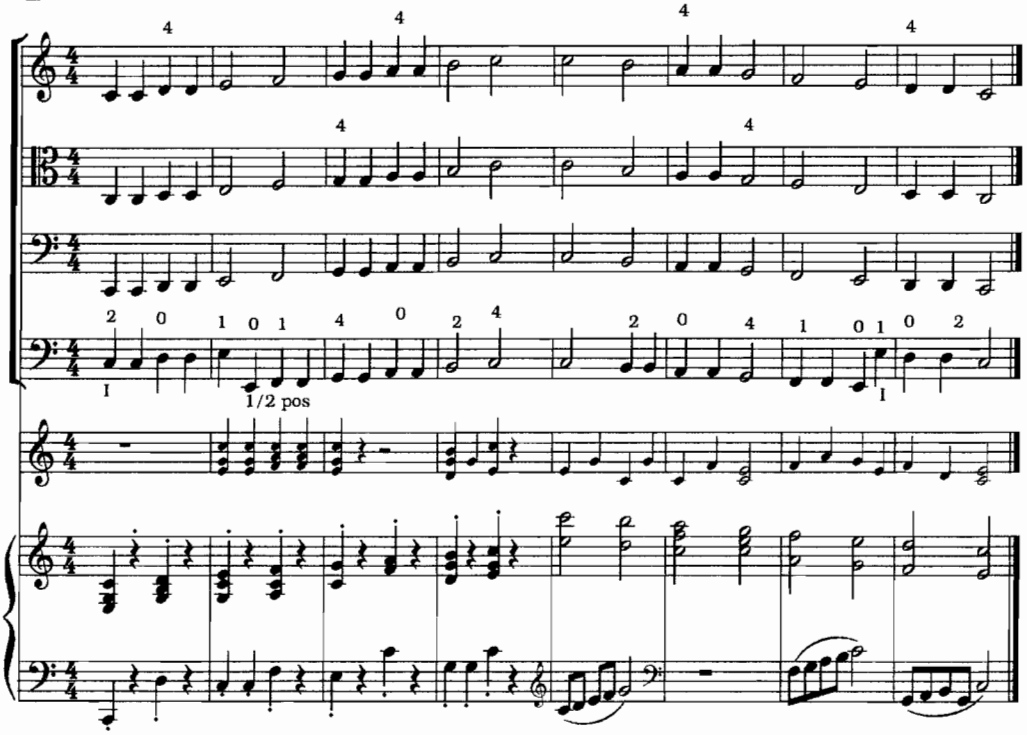
In measure two, the bass down-shifts into the half position while playing the open E string. Move the whole hand for the shift.

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

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.

2 (S. B. pg. 1)



(S. B. pg. 1)

SLURRED QUARTER NOTES

BASS: NEW UP-SHIFT TO II POS.

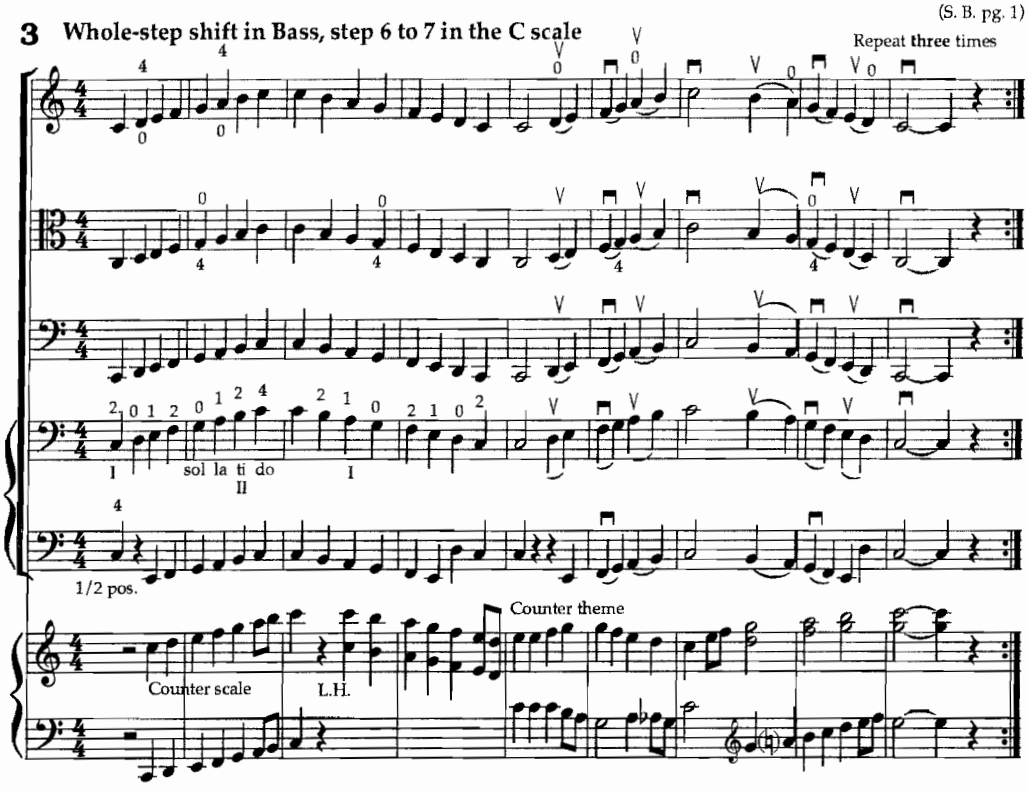
3 Whole-step shift in Bass, step 6 to 7 in the C scale

Repeat **three** times

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.

BEETHOVEN THEME

(S. B. pg. 1)

MELODY DRILL IN C MAJOR

BASS: 1/2 POS REVIEW

4 Unison

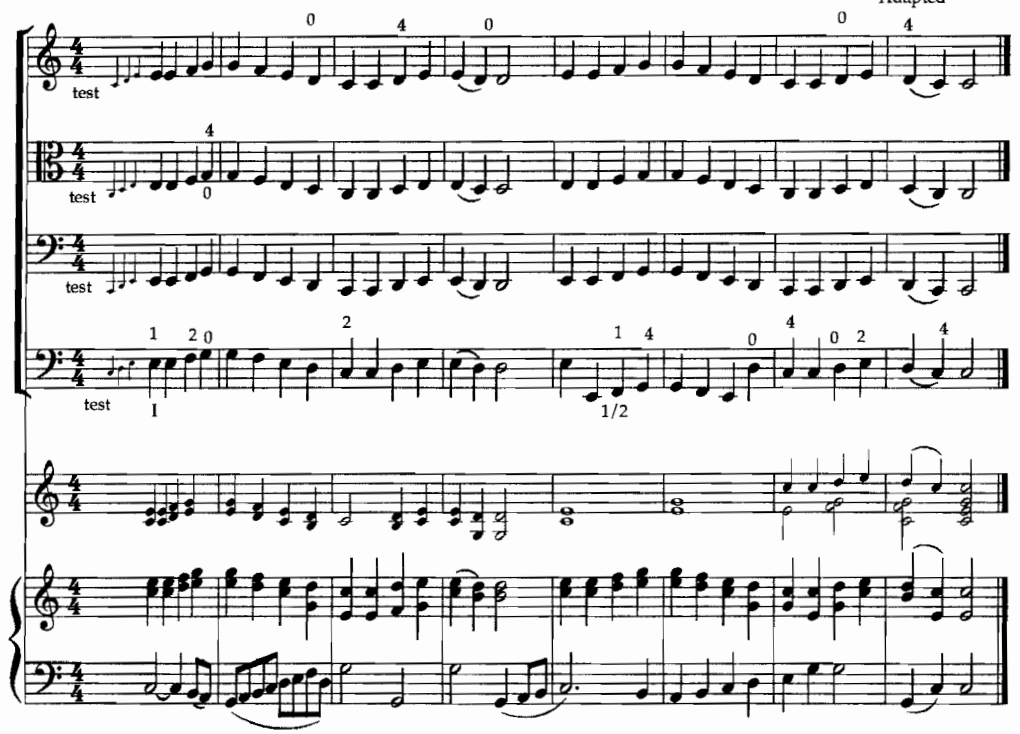
Adapted

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.

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

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

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

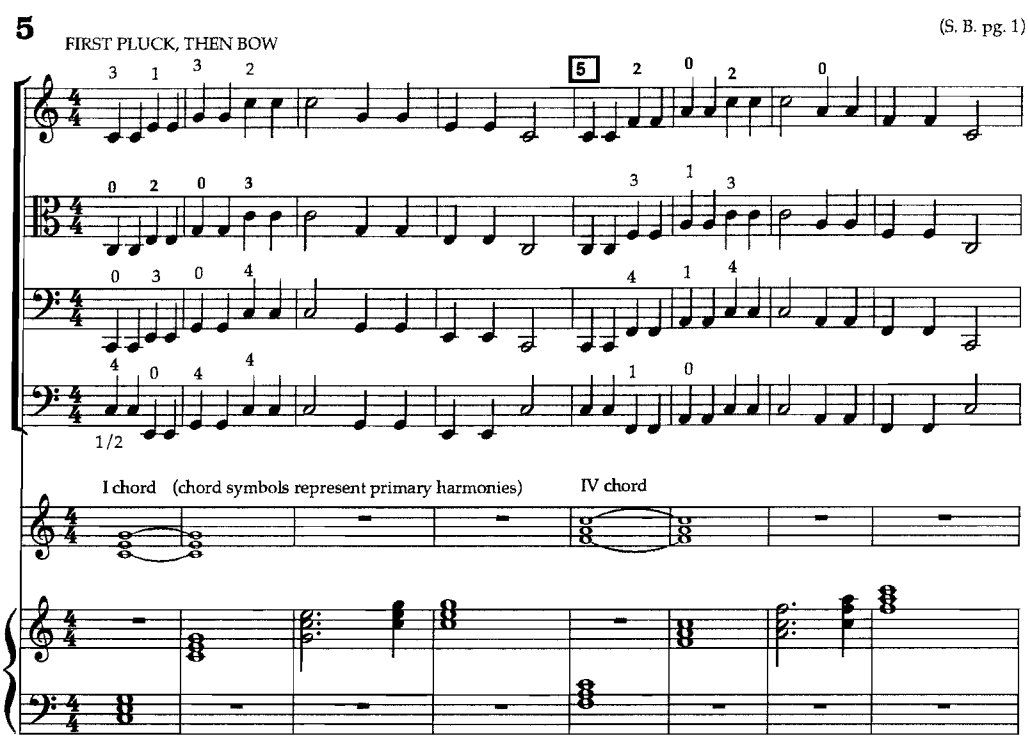
MEASURE NUMBERS

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.

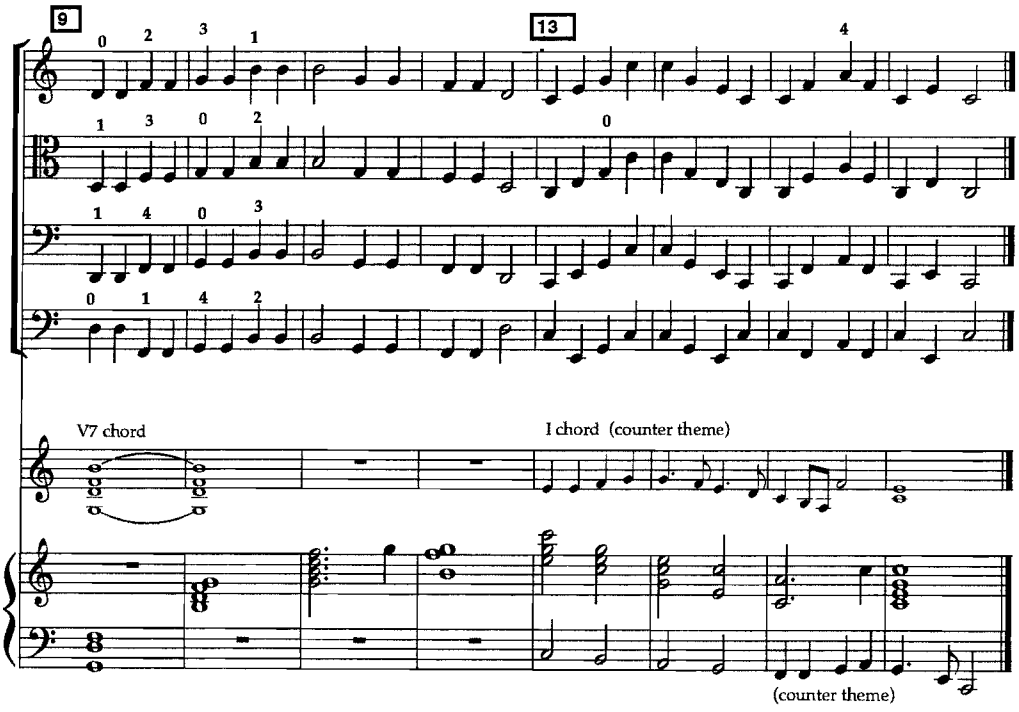


For **tone improvement,** establish a definite bow contact with the string. Then play. Try this three step drill:

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.*



A VARIATION OF THE SCALE

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 agian guided by the same principal major triads: I, IV, V7.

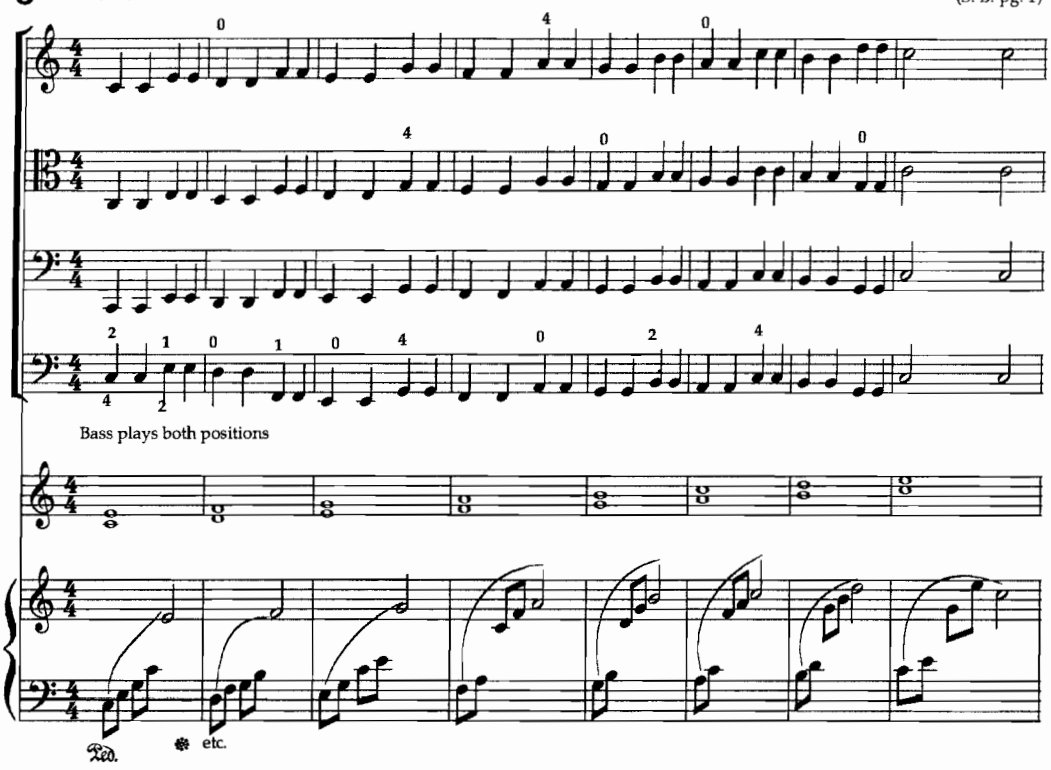
This HARMONIC CONTINUITY trains the ear to guide the fingers to the pitches.

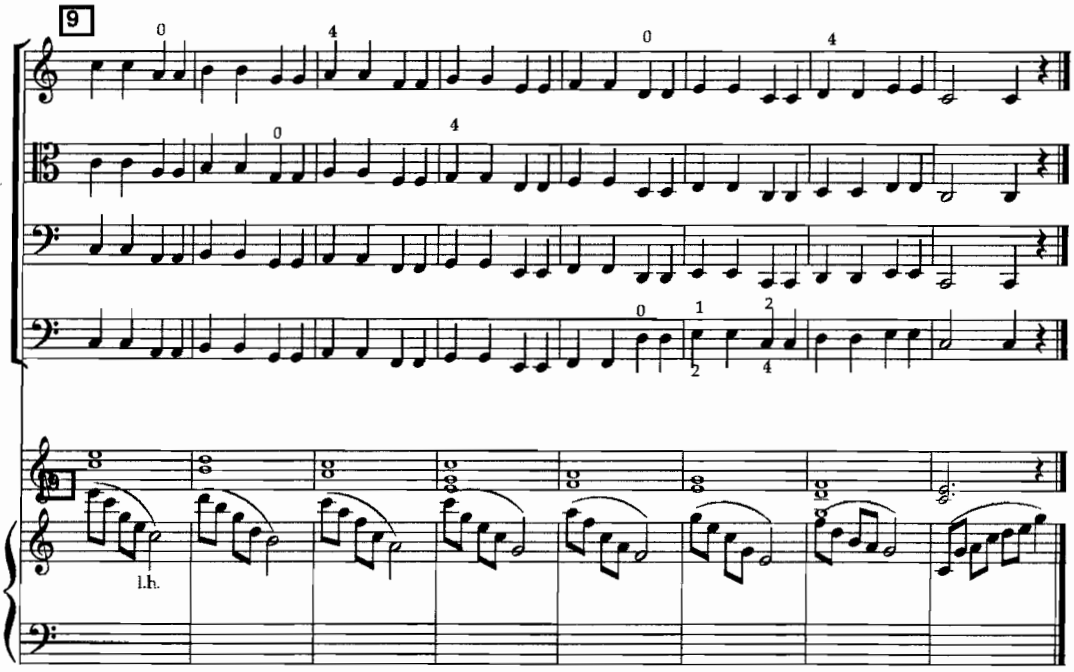
For continued TONE IMPROVEMENT, establish a firm bow contact with the string using the upper half of the bow.

Playing eachnote 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

6 Broken Thirds

(S. B. pg. 1)





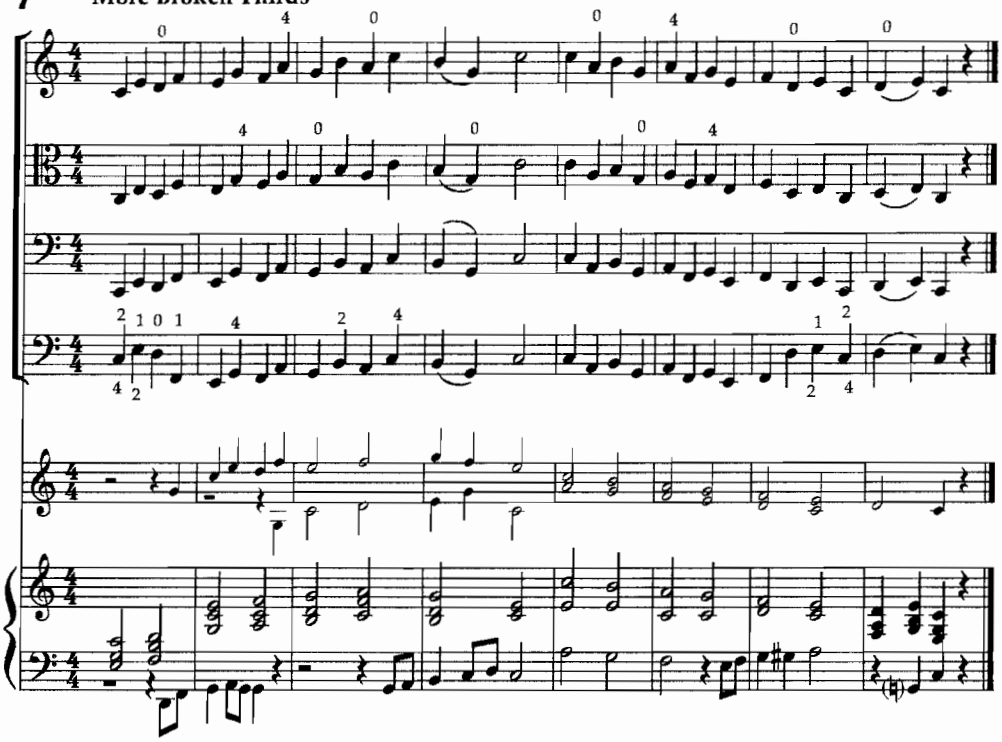
(S. B. pg. 1)

7 More Broken Thirds

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 countrapuntal music.



Variation of "Lightly Row"

8 Ensemble with Broken Thirds

(S. B. pg. 1)

COUNTERPOINT USING RESTS

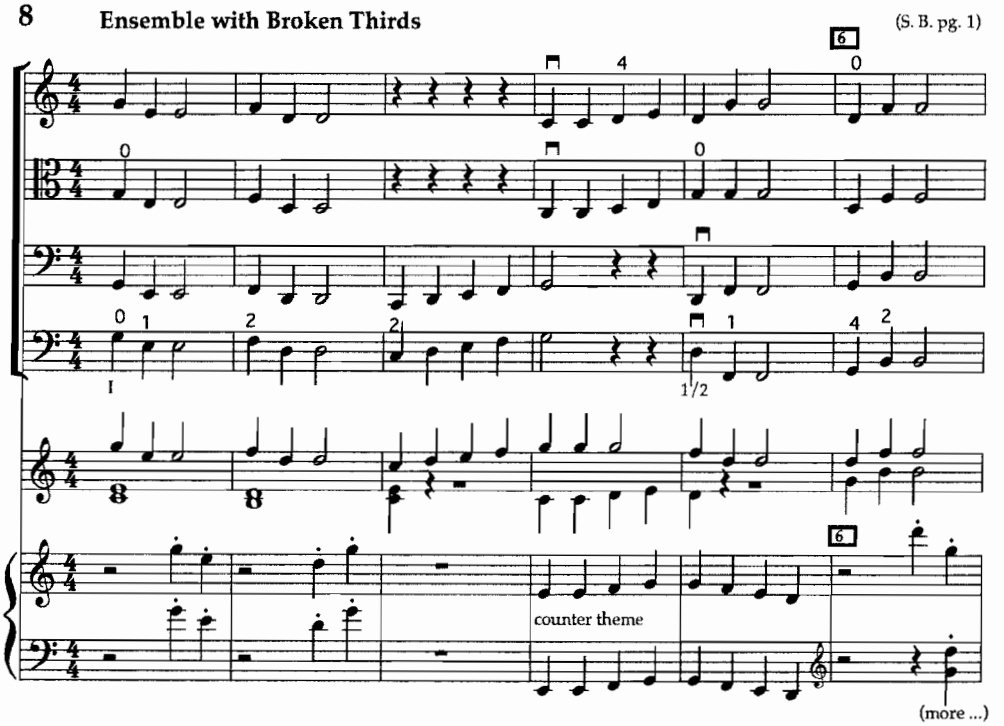
This ensemble study is developed with broken thirds and rests in counterpoint style.

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.



(more ...)

WHOLE REST

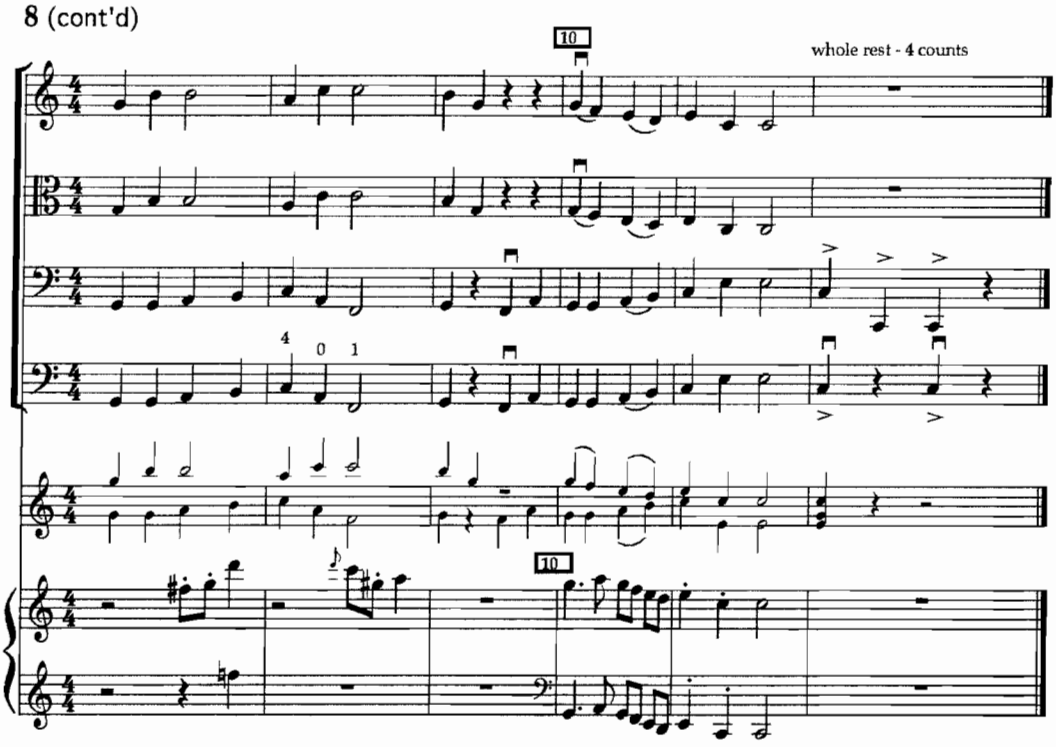
Relate the whole rest to the four quarter rests previously shown.

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.

8 (cont'd)



Extending the C Scale Downward for Violins

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!

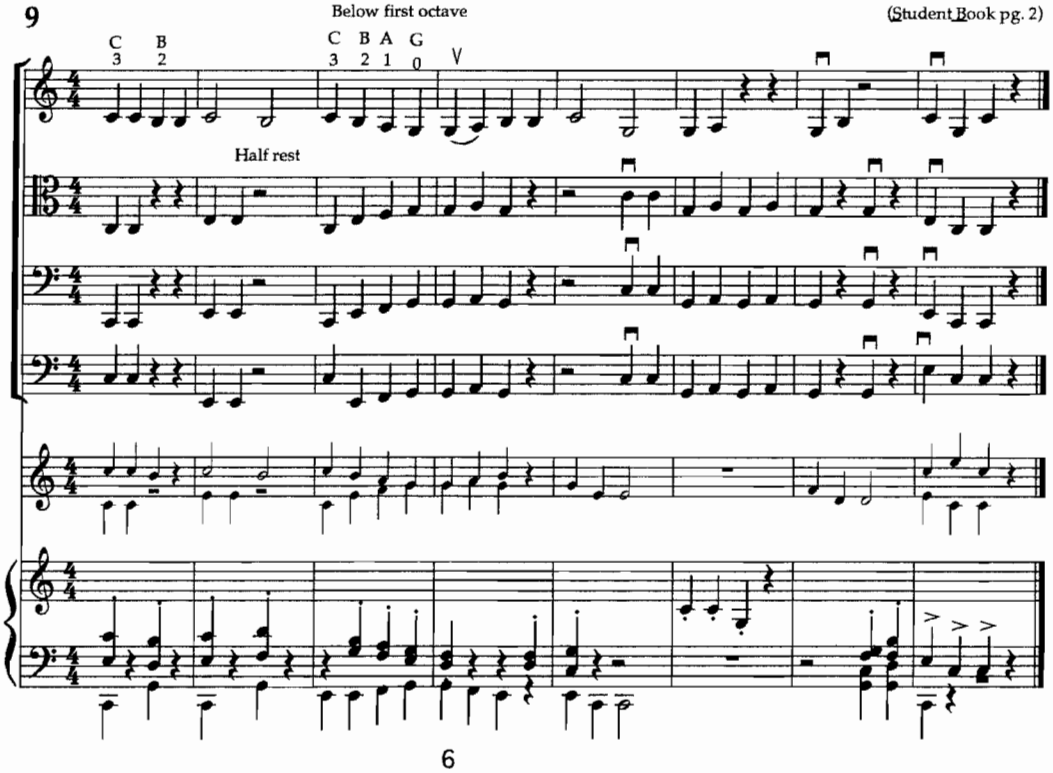
In later chapters, teachers might ask what is the lowest playable pitch (on the violin, for example) in the keys of C, G, Eb, Bb, D, etc.!

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.

9

Below first octave

(Student Book pg. 2)



Good King Wenceslas

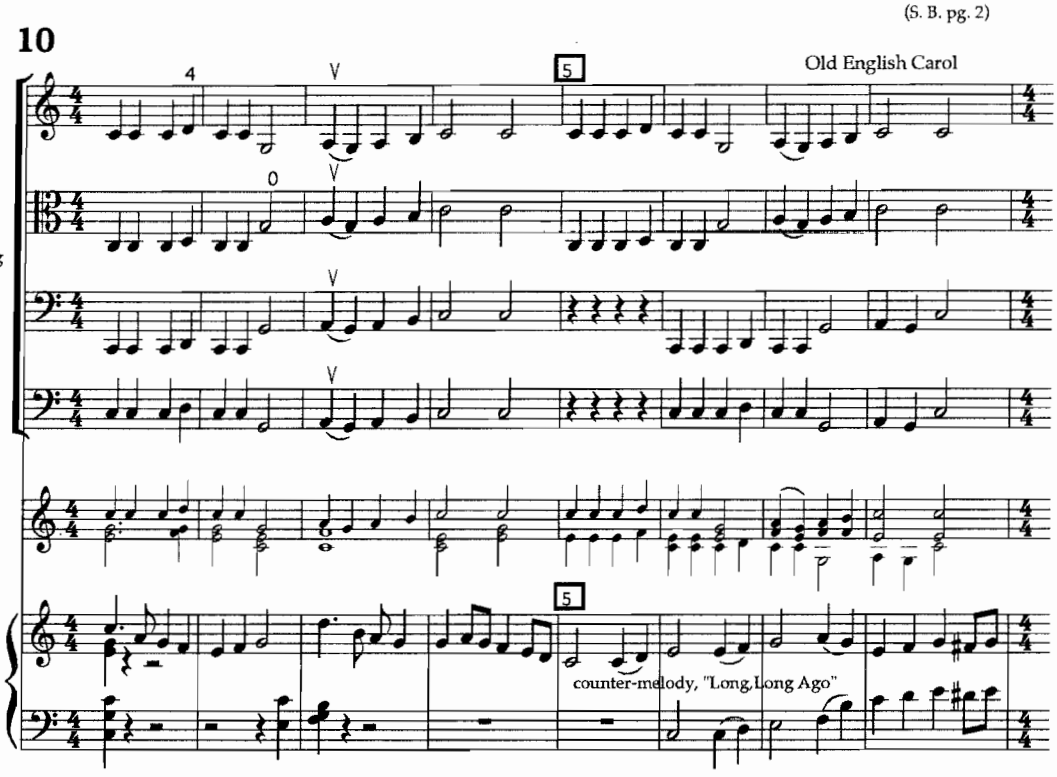
ENSEMBLE PLAYING

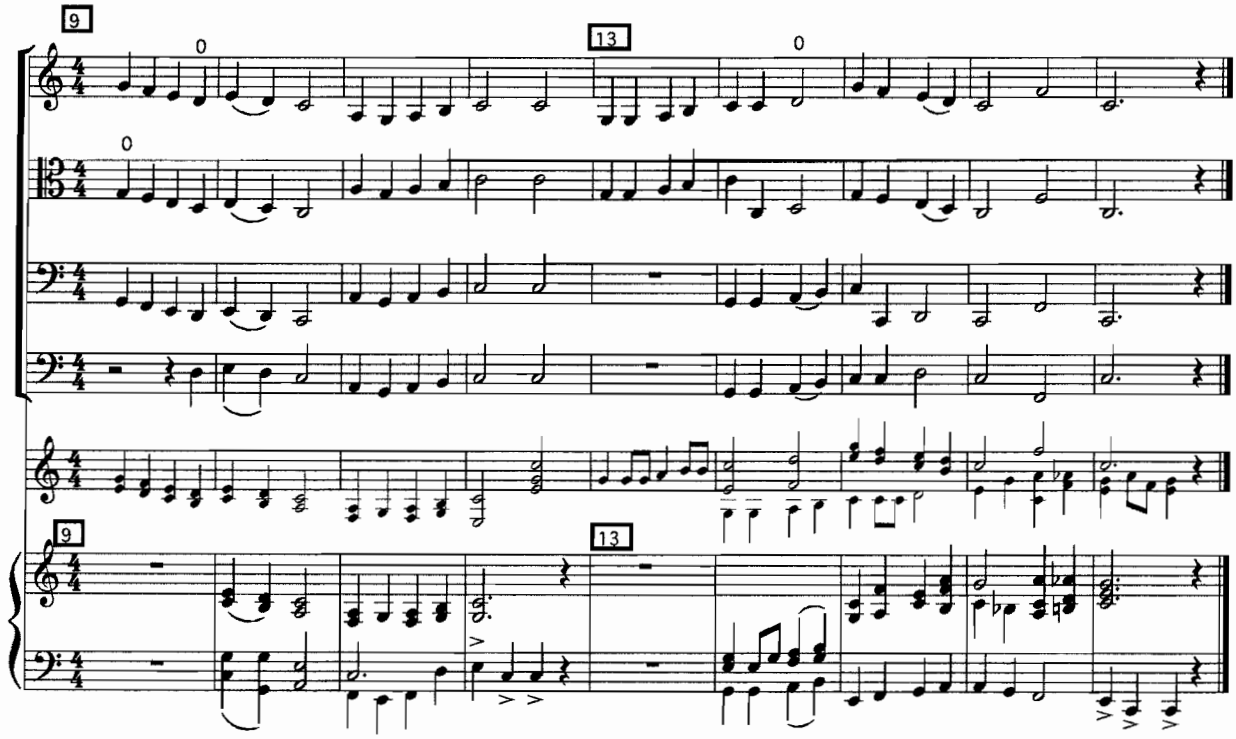
In previous exercises, the contrapuntal experience was provided by the piano accompaniments. Here, the instruments develop their own counterpoint by using rests.

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.





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.

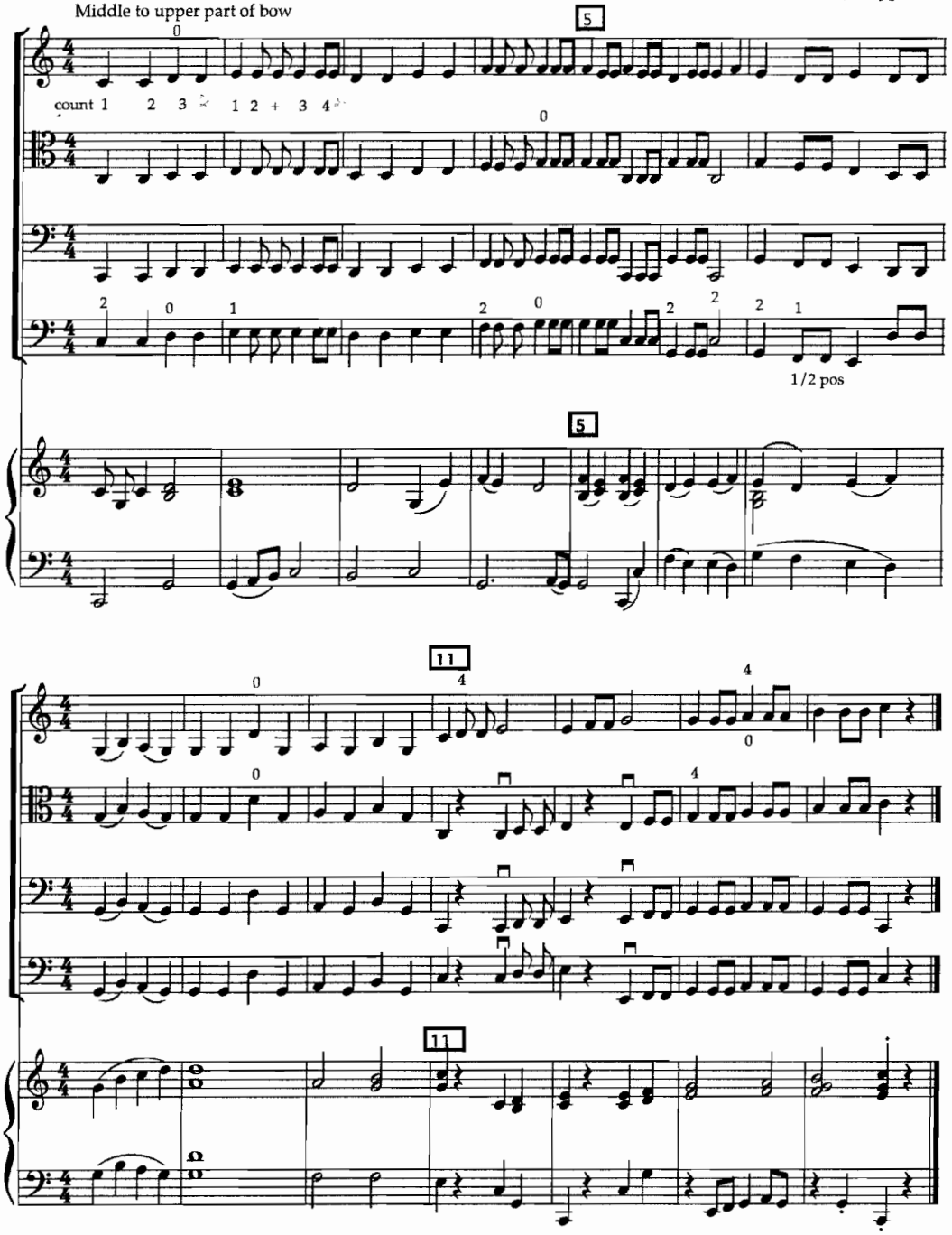
Keep the same steady *beat* between the quarters and eighths. Make sure that the two eighths are evenly played in the exact time of one quarter note.

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** (S. B. pg. 2)

Middle to upper part of bow



12 More repeated eighth notes

EIGHTH NOTES ON COUNTS ONE AND THREE

HARMONIC SUPPORT FROM WITHIN THE ENSEMBLE

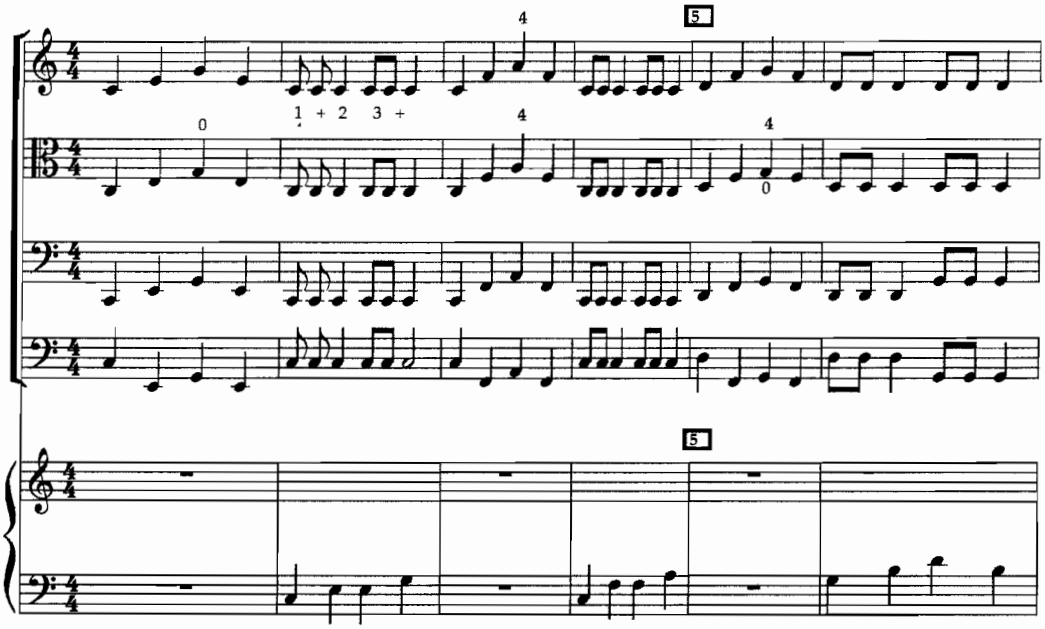
Remember to use the upper part of the bow for this exercise.

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

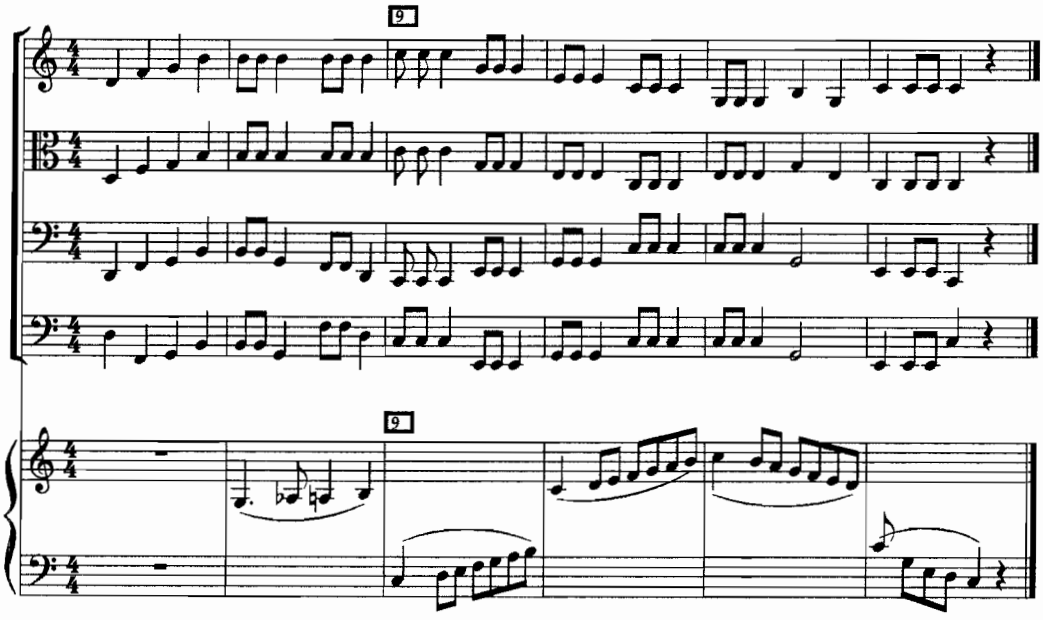
Each rhythmic variation adds to the pupils' bowing technique.

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

Have the pupils clap and count this line before playing.



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



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.

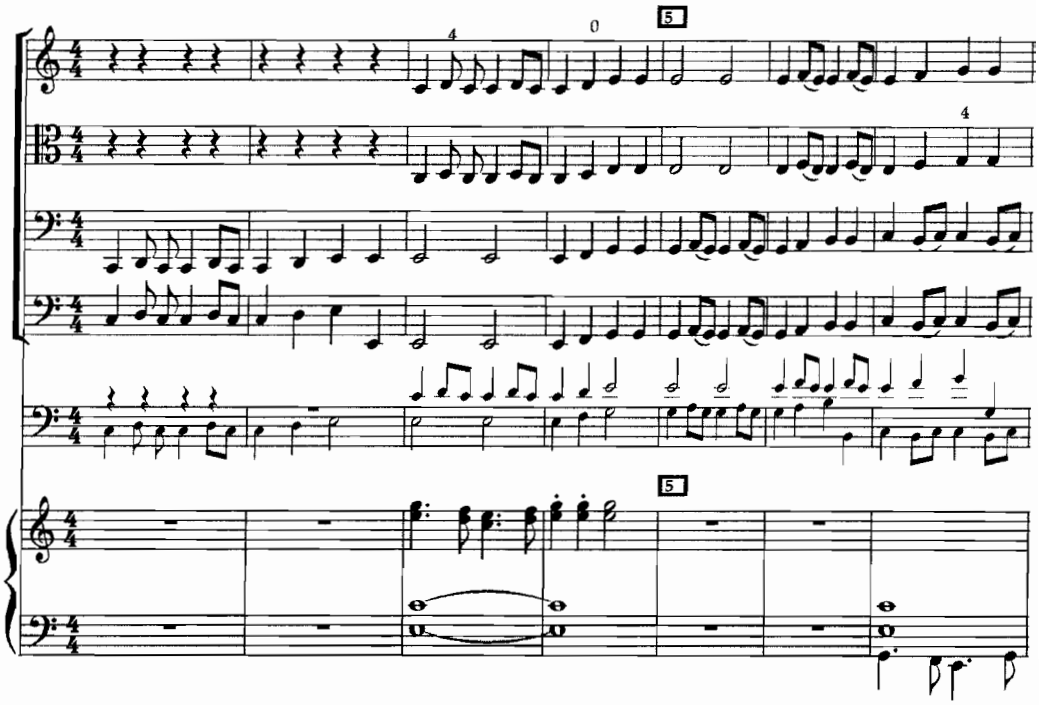
The slurred eighths have the same speed in the fingers as the separate strokes. Only the bow speed changes.

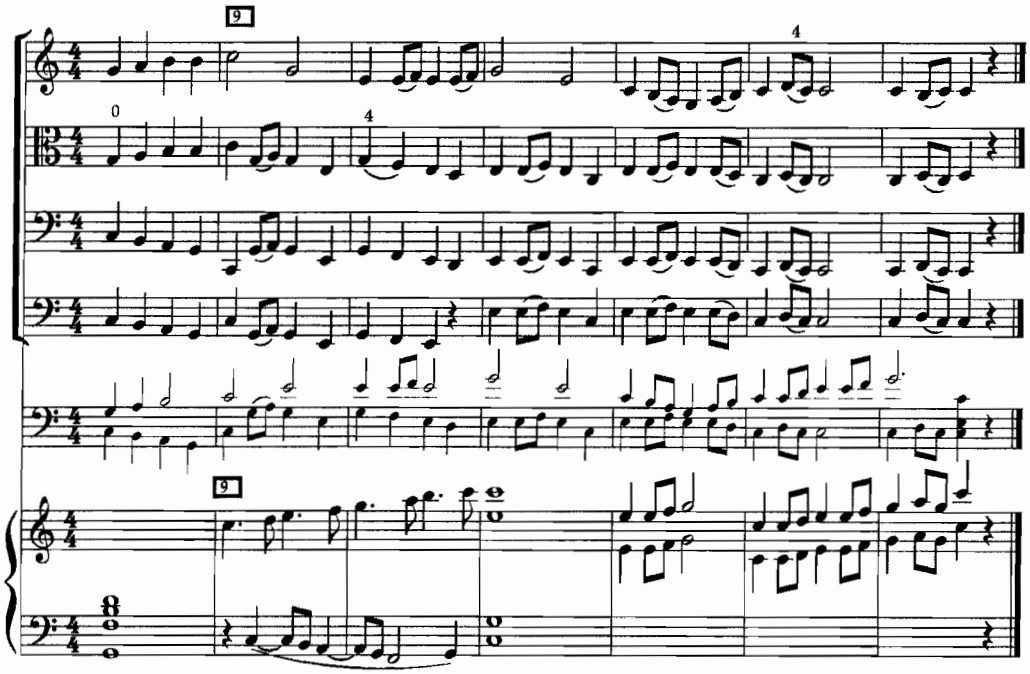
Feel the *swing of the beat* to find the correct bow speed. Think of the *swing of the conductor's baton.*

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





COUNTERPOINT IN CONTRARY MOTION

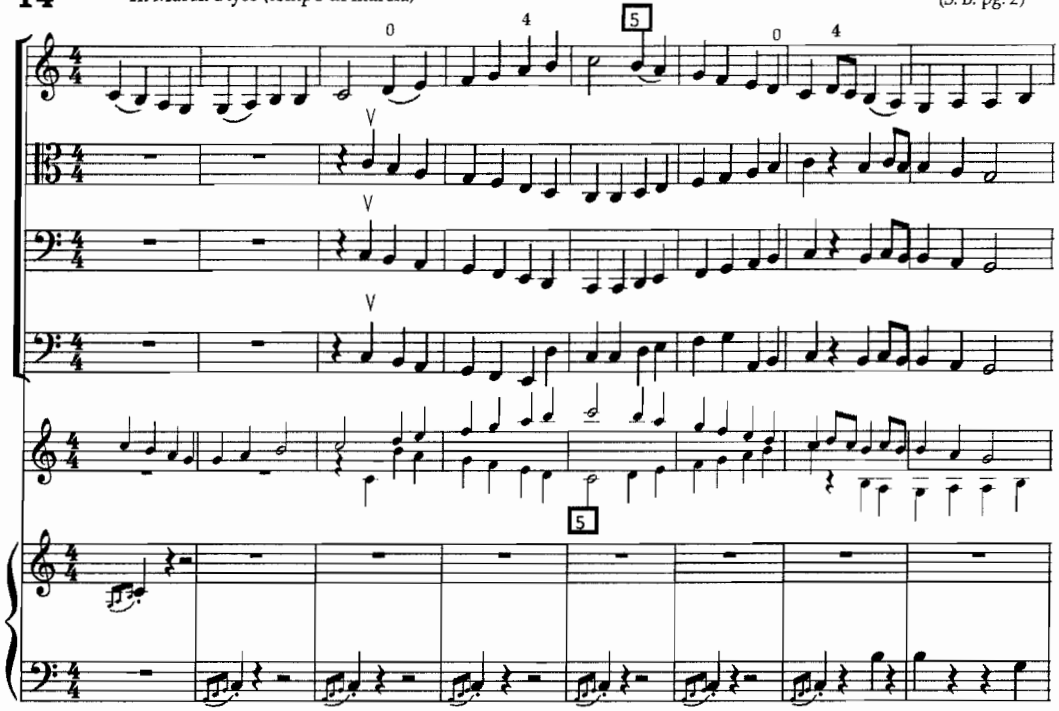
Developing counter scaleplaying, as in contrary motion,offers new musical values in harmony and rhythm.

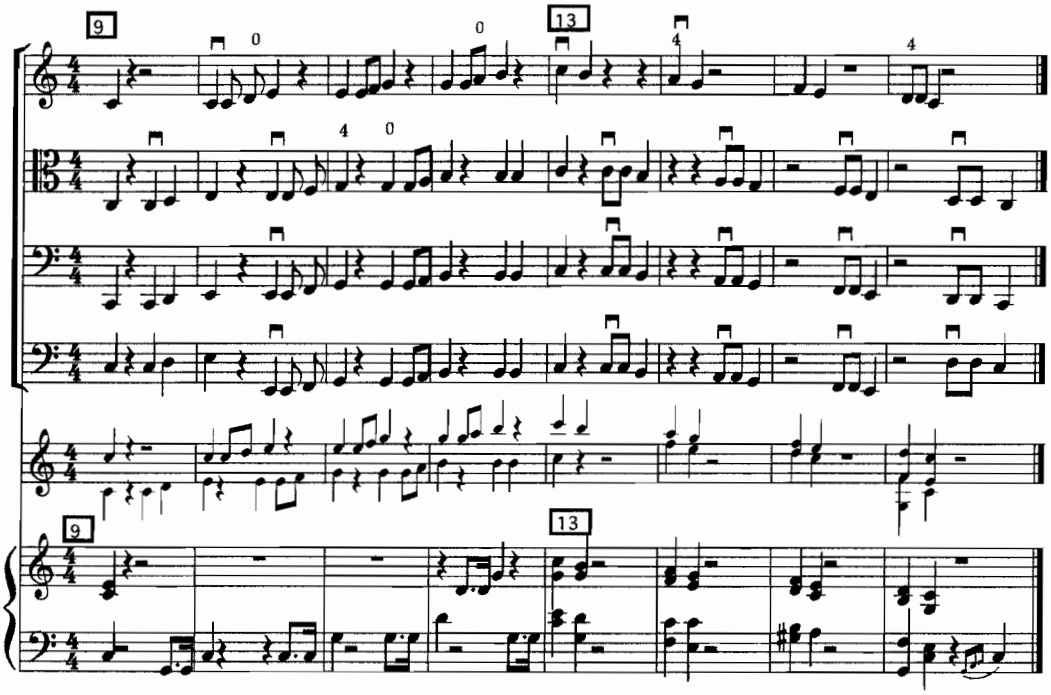
In measure three, the lower voices must have their bows ready to make a clear and definite entrance on count two.

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

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.

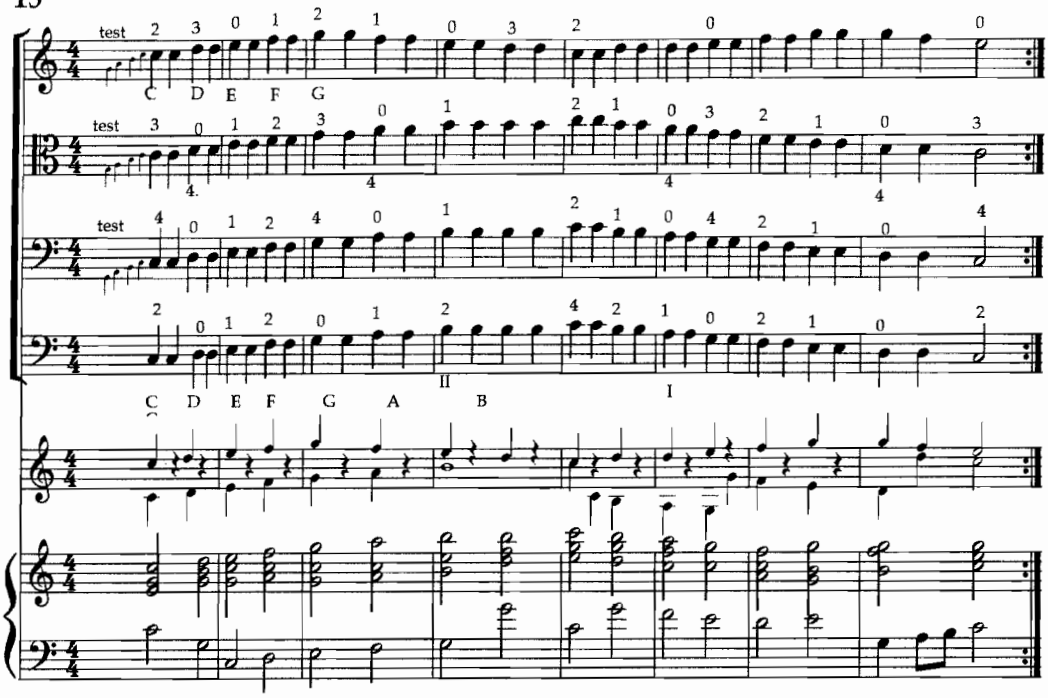
The basses have previously completed the full first octave of C major. Here they will shift to the second position (II). This avoids any higher positions at this time.

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

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

15 Pizz, then arco

(Student Book pg. 3)



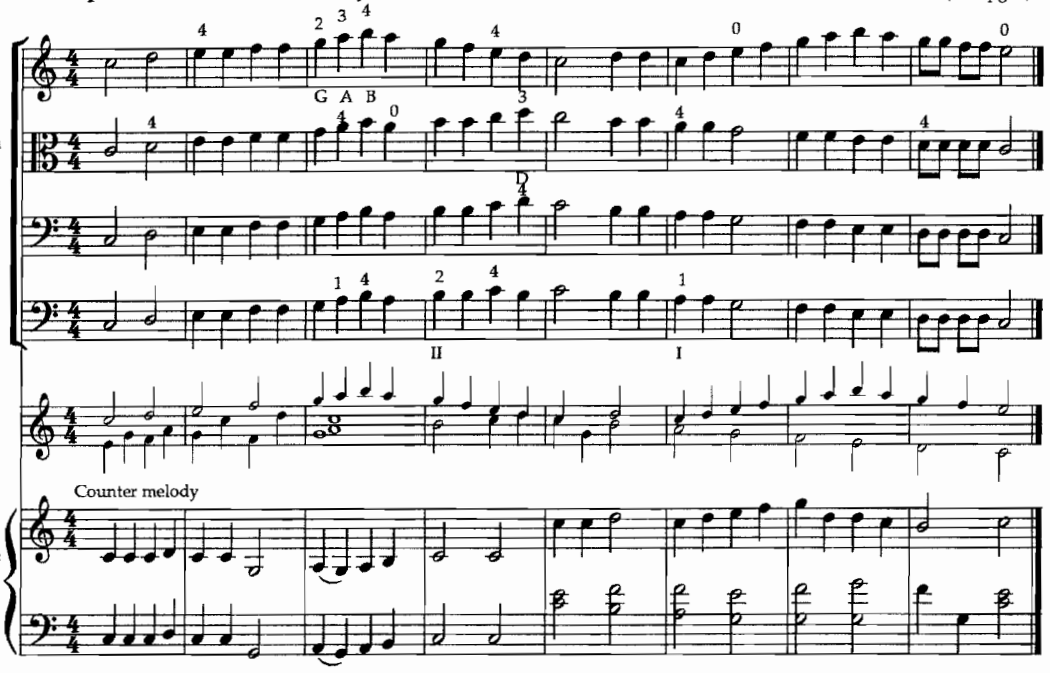
SECOND OCTAVE OF C MAJOR IN UNISON AND CONTRARY MOTION

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!

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 toestablish the pitches as in the first octave. **New keys will be presented in the same manner.**

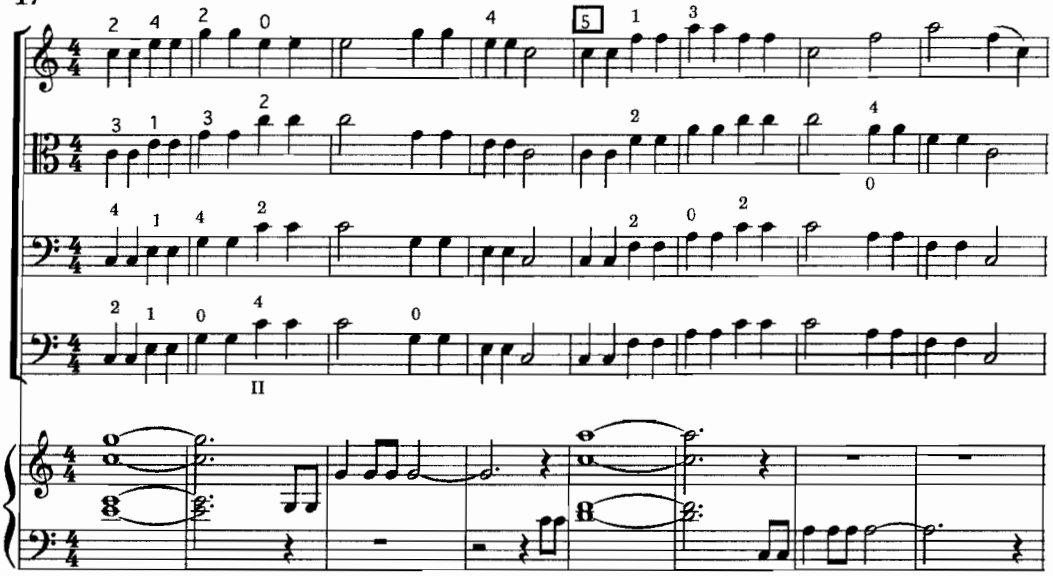
REMINDER:

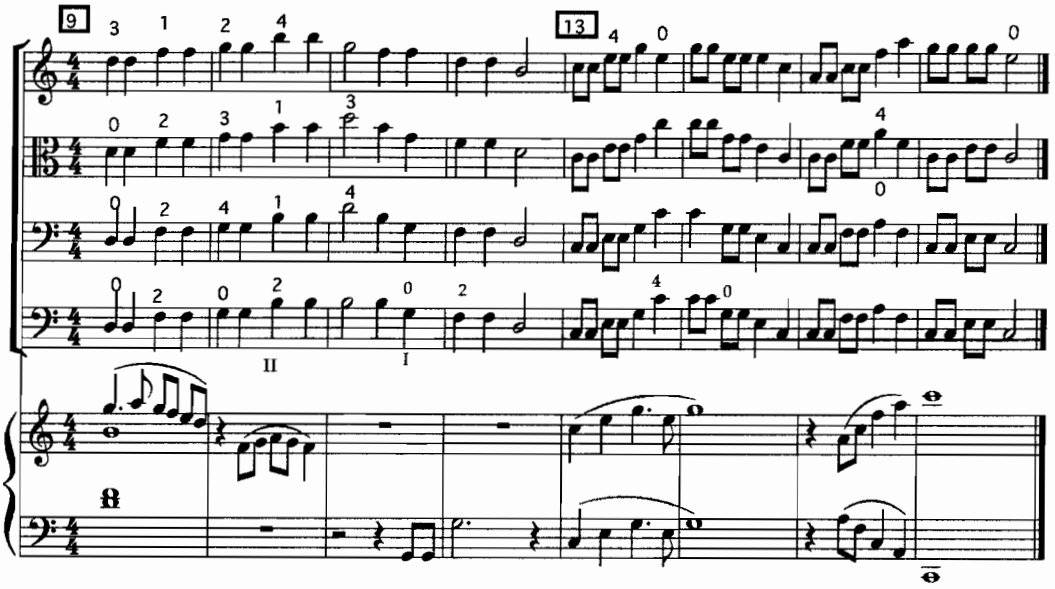
Aim for continuous improvement in tone quality. This is achieved by keeping the bow in that IMAGINARY GROOVE, PARALLEL TO THE BRIDGE.

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?





Bass employs II position to top off 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.

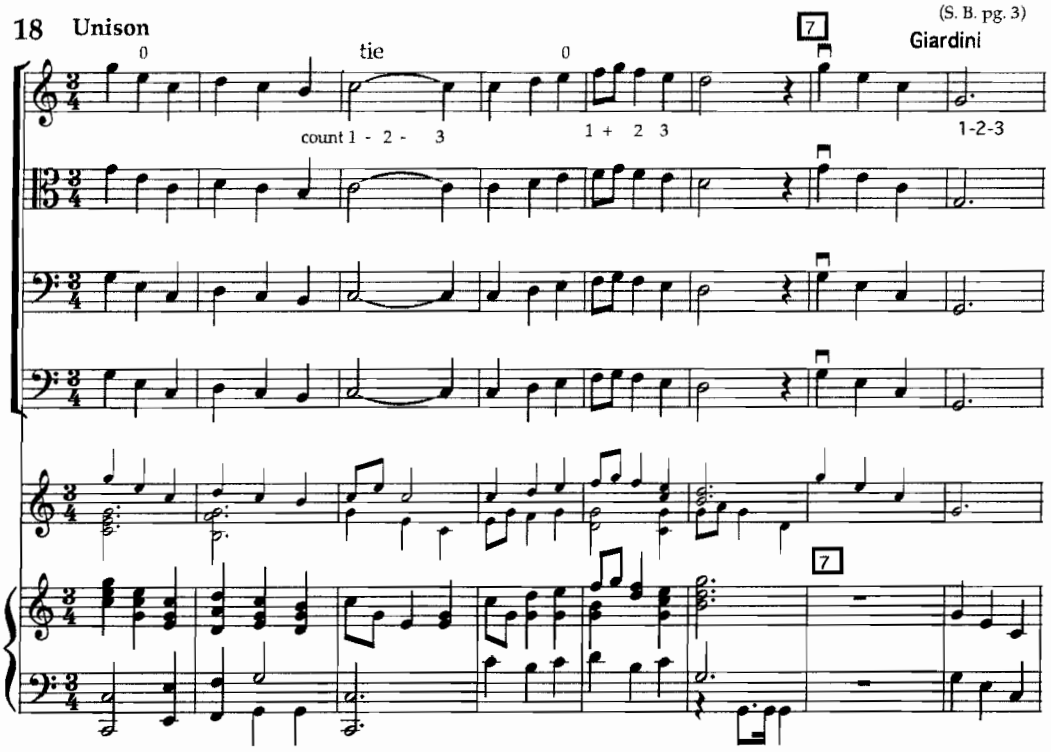
Be sure to drill the rhythmn patterns in measures 5 & 10.

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

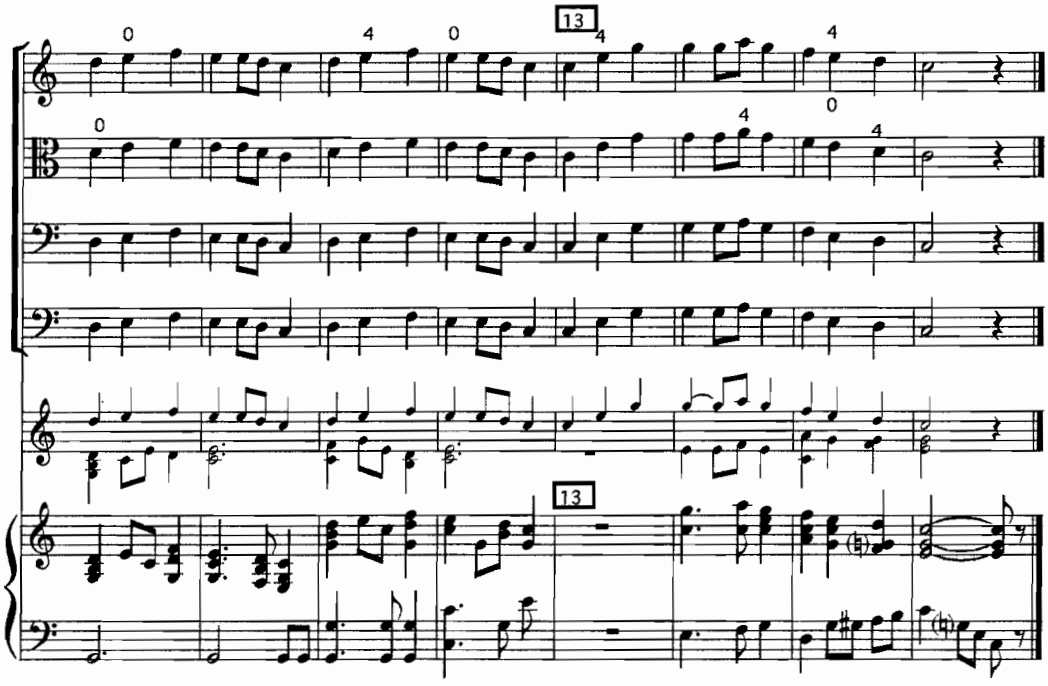
Use these rhythms to play rote scales and arpeggios as warm-ups to this lesson.

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!



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



19 Broken Thirds in the Second Octave
Unison and Ensemble

(S. B. pg. 3)

BROKEN THIRDS

EXTENDED SCALE FOR VIOLA

ENRICHED ACCOMPANIMENT

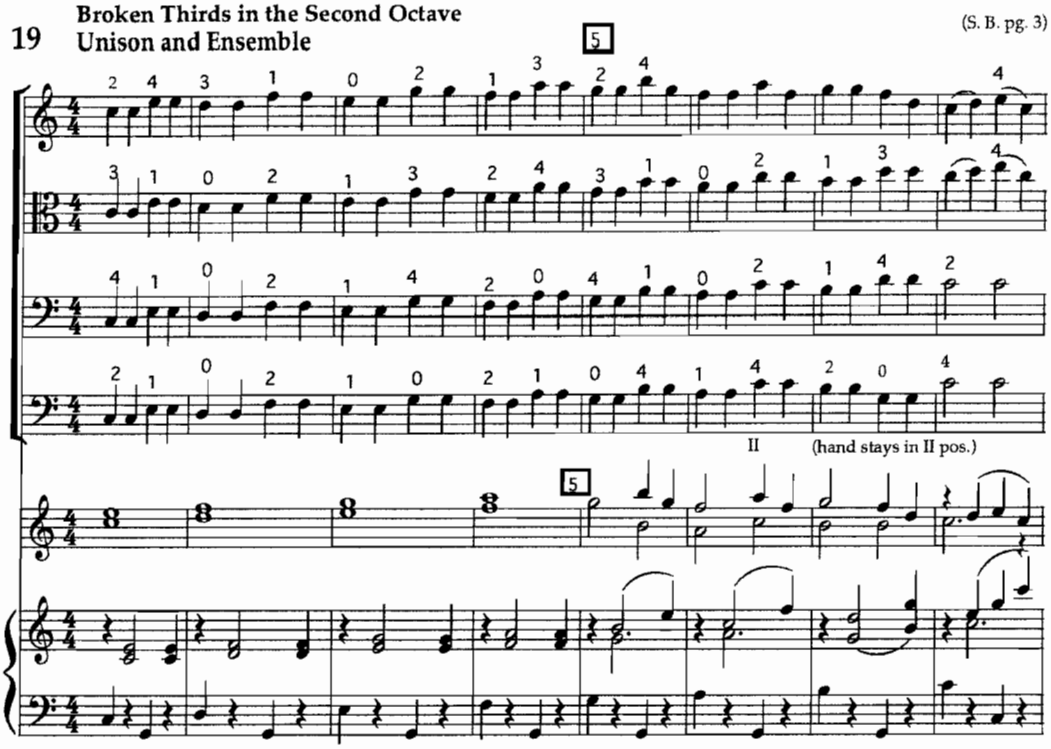
Viola: The E, fourth finger on the A string, is introduced for the first time.

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.

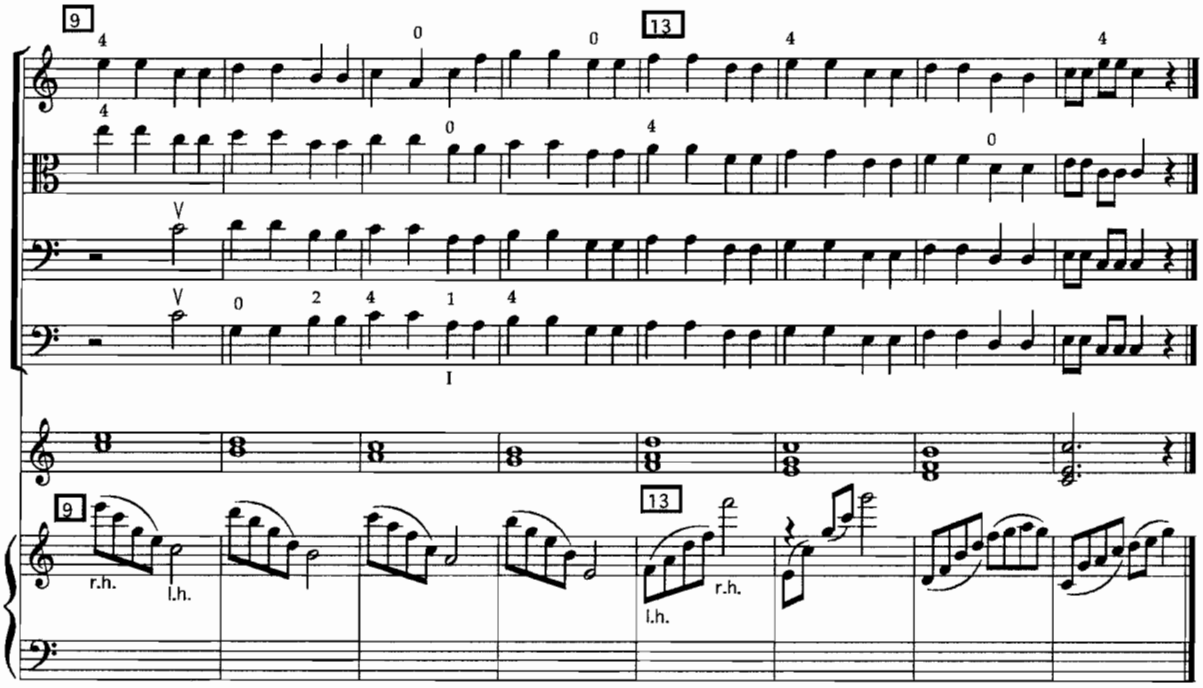
The basic harmonic support uses the simplest harmonies. The enriched accompaniment is treated in an imaginativer manner, adding special emphasis on rhythmic accentuation.

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.



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

Basses down-shift in meas. 11



20 Broken Thirds in Harmonic Form-Ensemble

(S. B. pg. 3)

SINGLE NOTES IN THIRDS

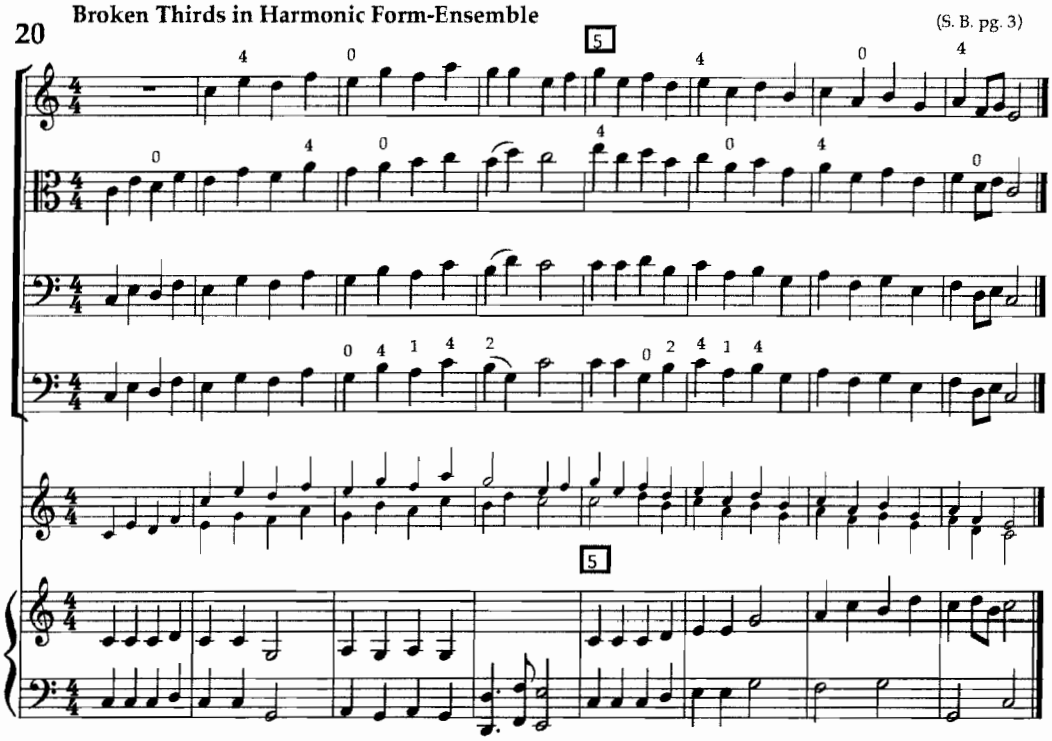
DELAYED ENTRANCE

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*

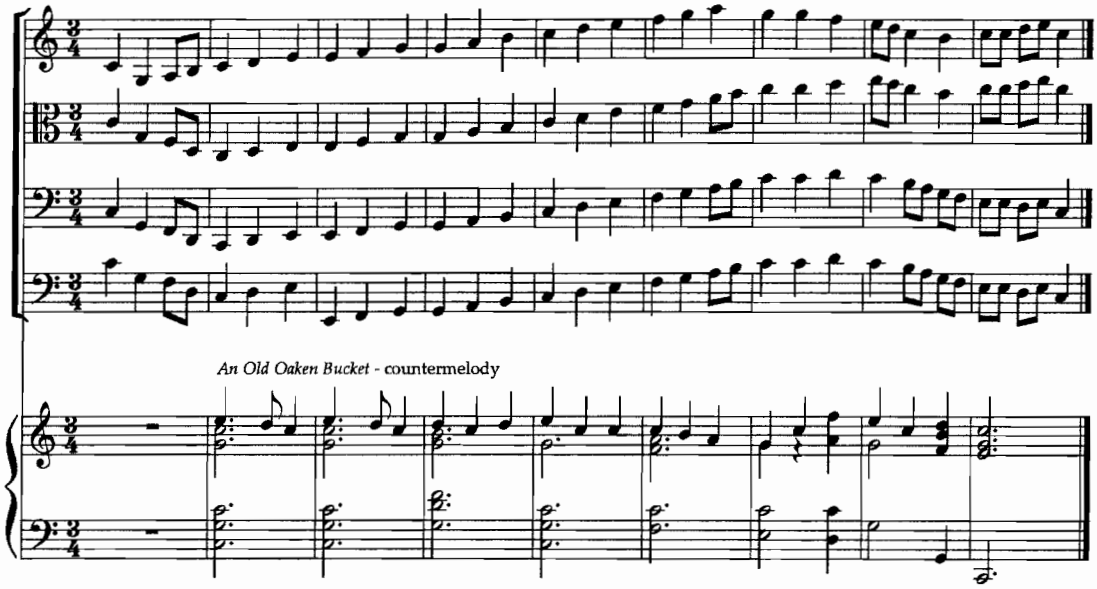
21 Unison and Ensemble

(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.

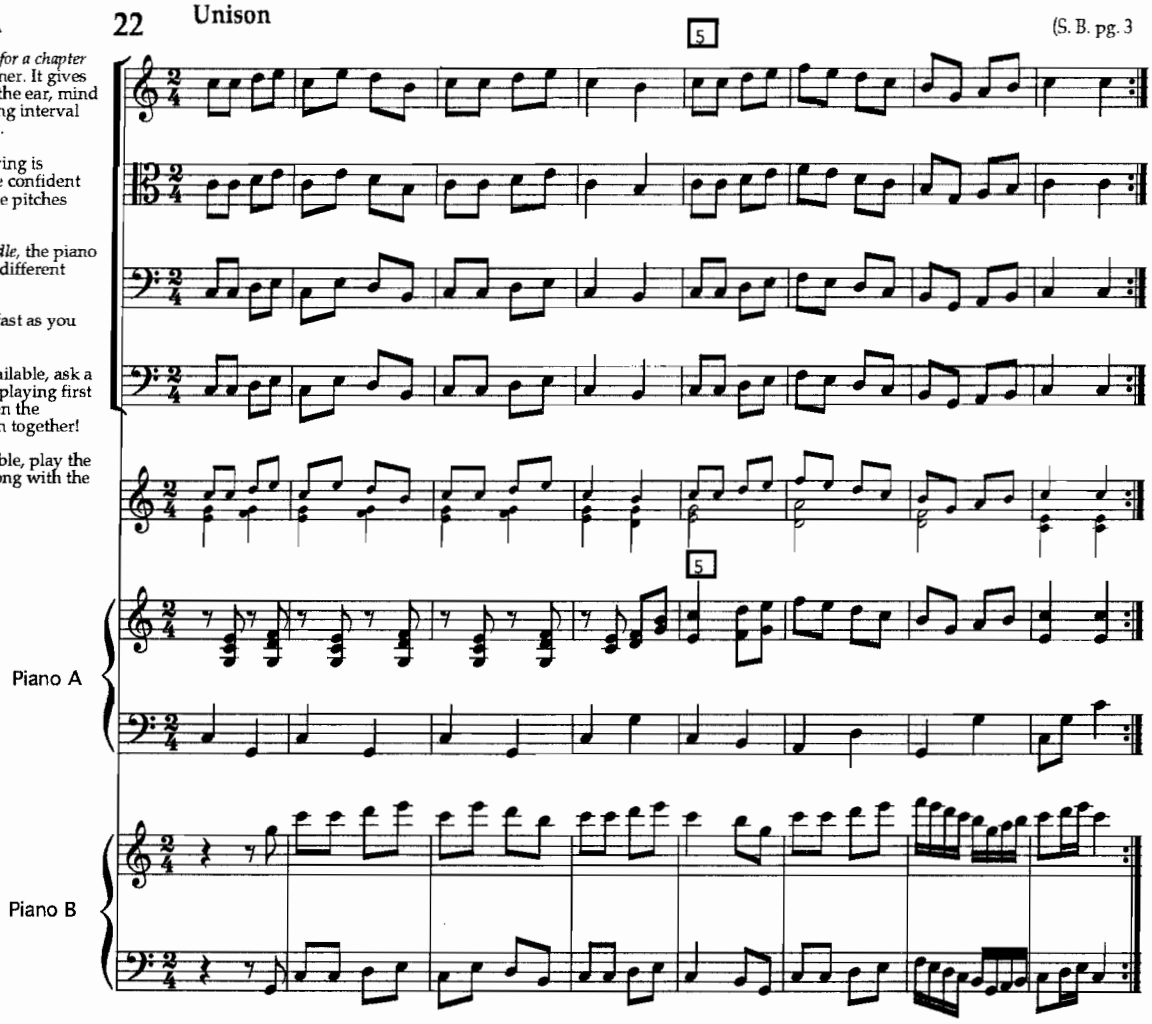
Try playing this line as fast as you can!

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**

(S. B. pg. 3



Chapter 2 - G Major

Instructional Guide

Positions:

The violins, and violas will remain in Ist 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 introducethe 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!

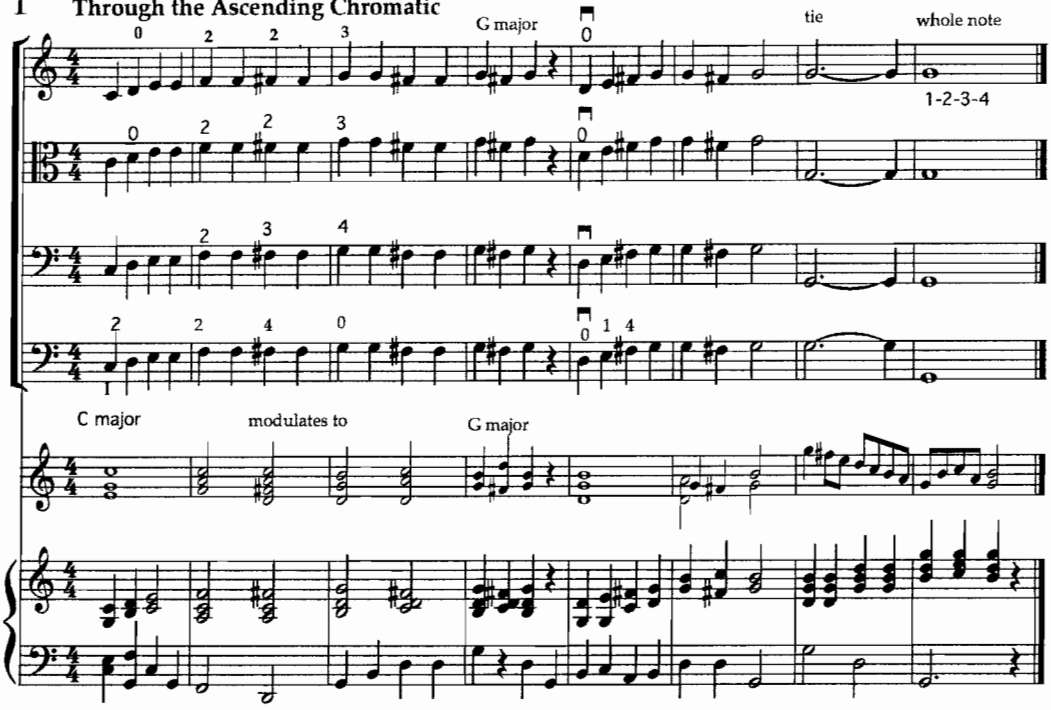
'Cellos and basses use a different finger for F#.

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?

1 **C major Modulating to G Major Through the Ascending Chromatic**



FIRST OCTAVE OF G MAJOR WITHOUT SIGNATURE

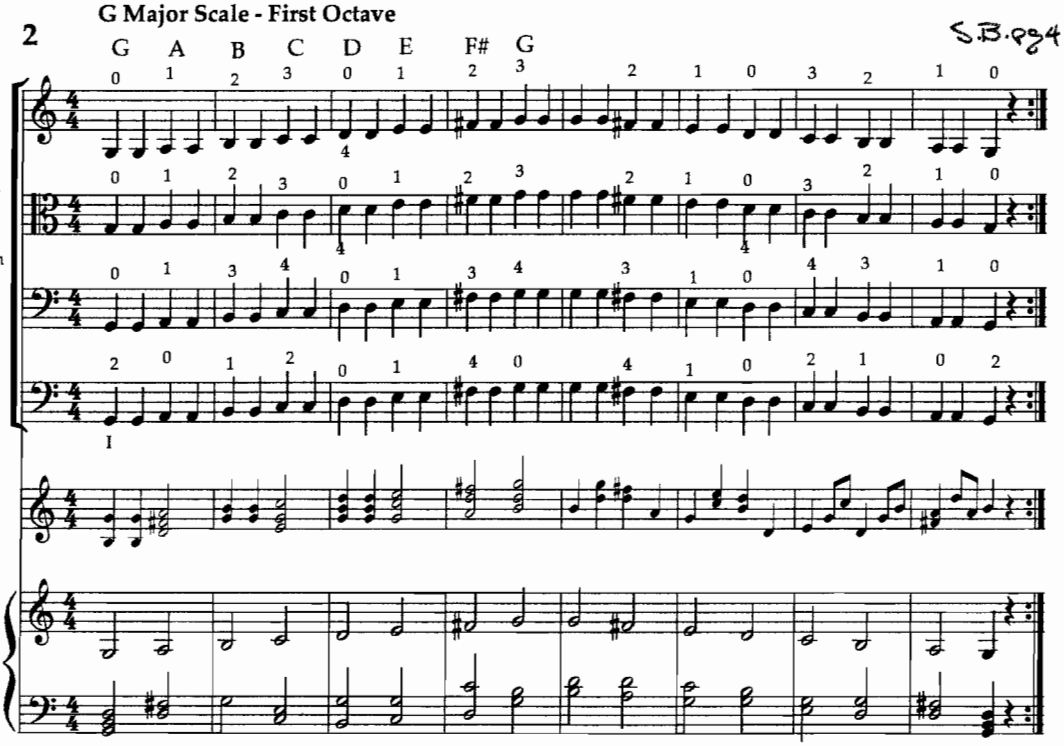
Can you guess what the signature of G major might be? Why?

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.

2 **G Major Scale - First Octave**

S.B. pg. 4



3 G major - with signature

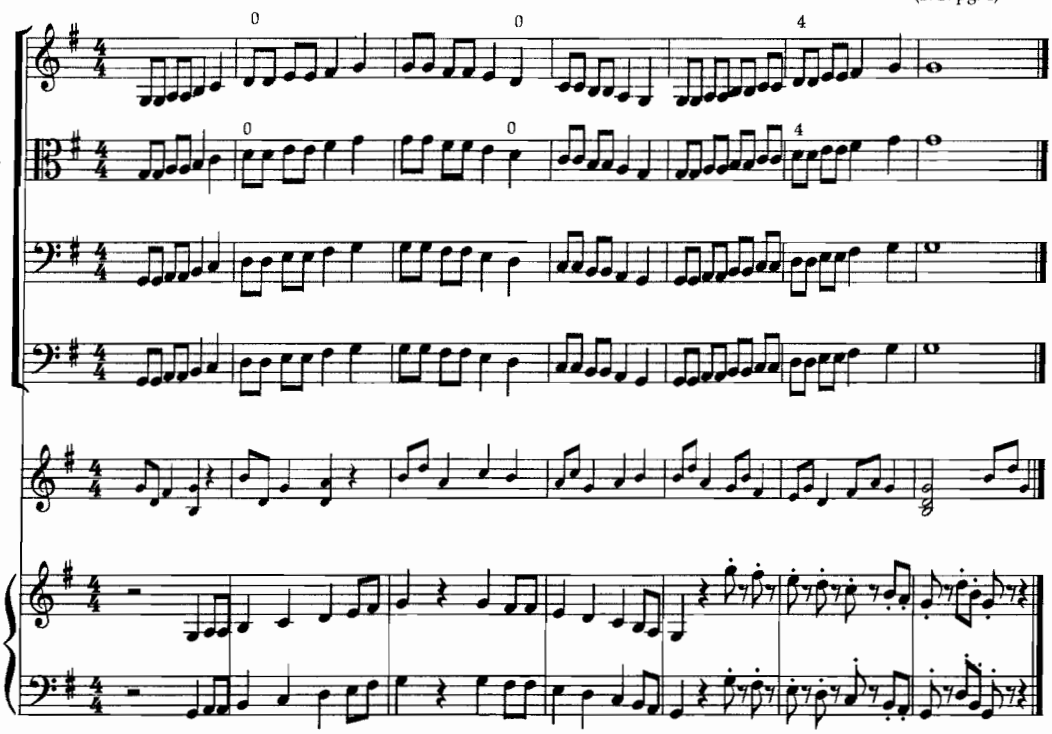
(S. B. pg. 4)

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

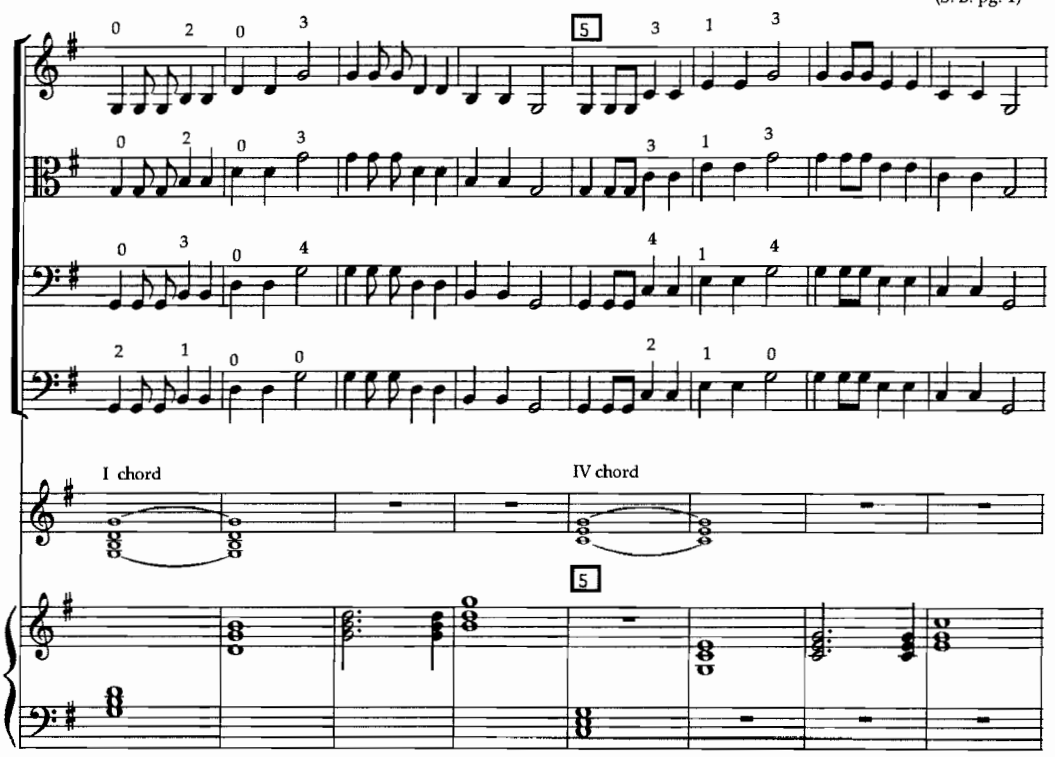
(S. B. pg. 4)

CHORDS OF I, IV, V7 IN G MAJOR

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

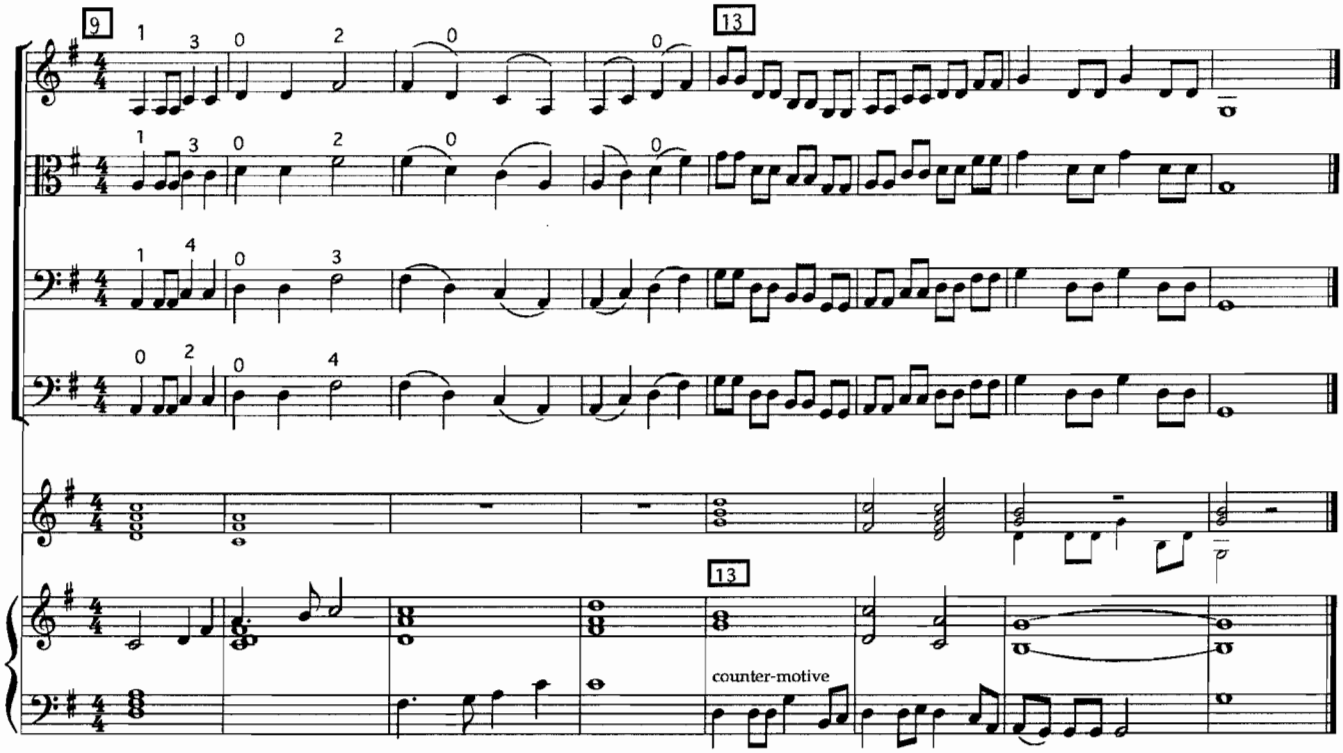
A good drill technique is to highlight each section, in turn, by having it play arco while the other sections others play *pizz*.

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



more .....

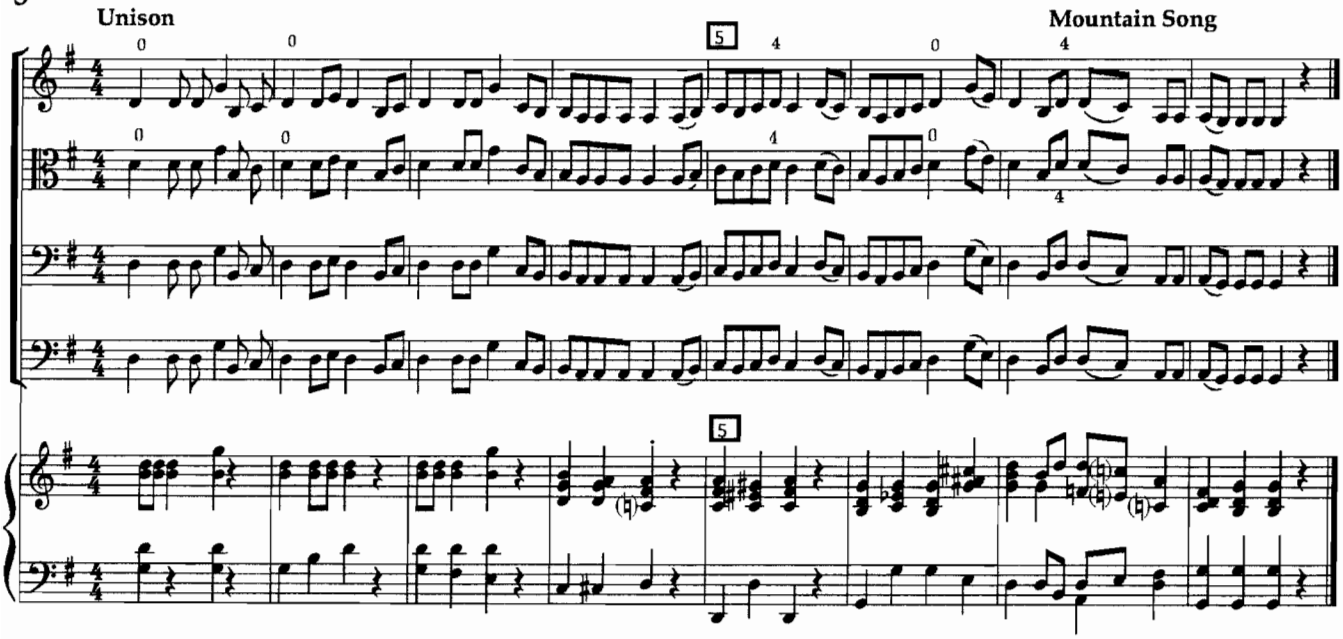
4 (cont'd)



Billy Boy

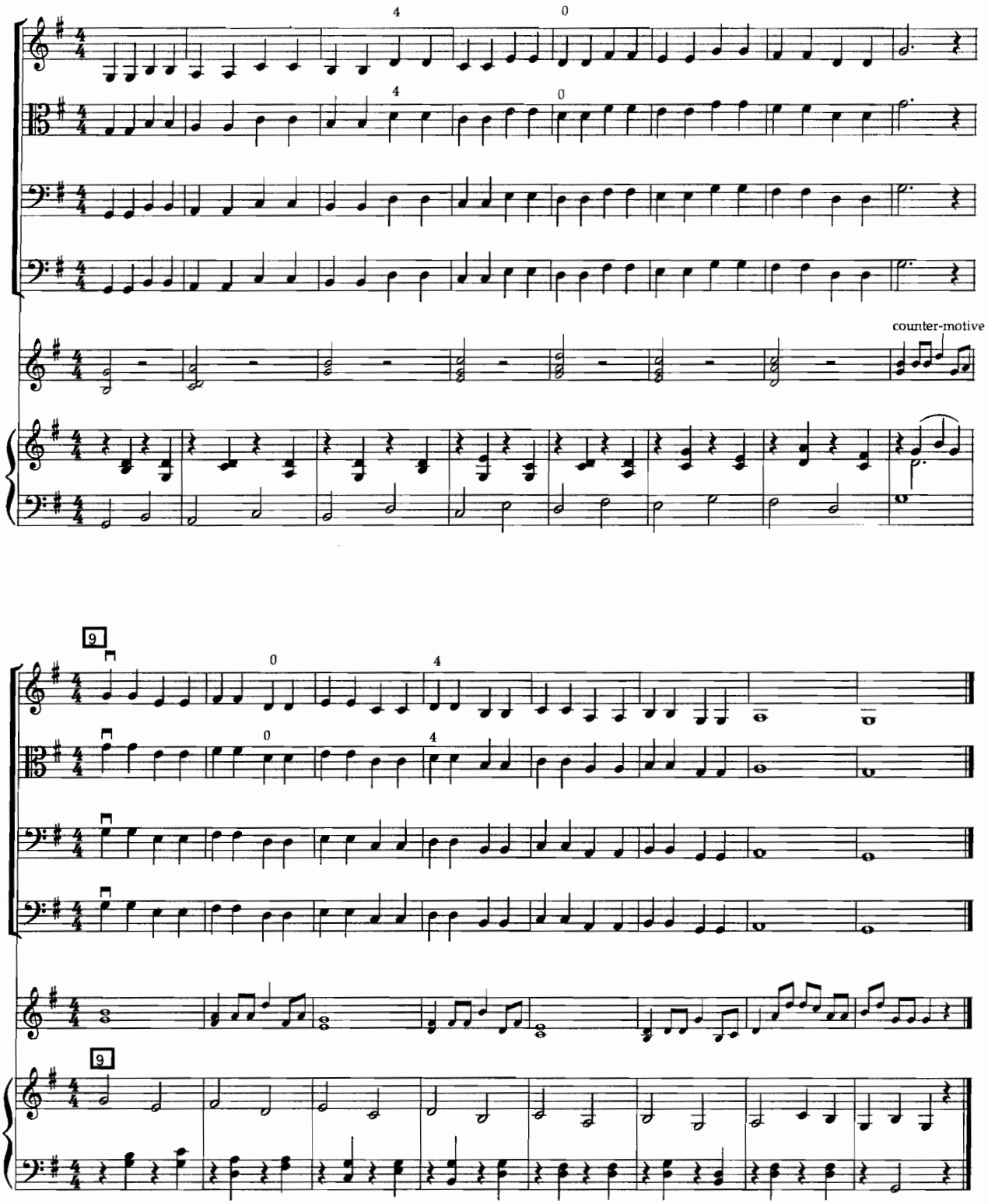
(S. B. pg. 4)

5

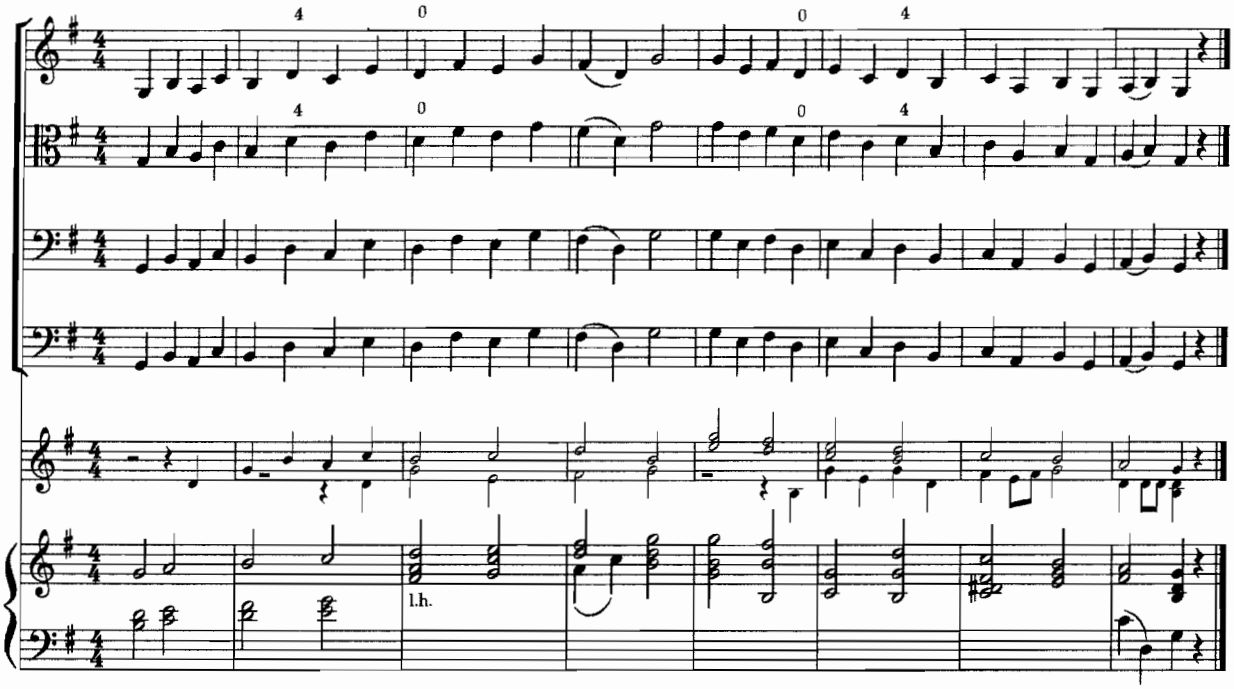


6 Broken Thirds

(S. B. pg. 4)

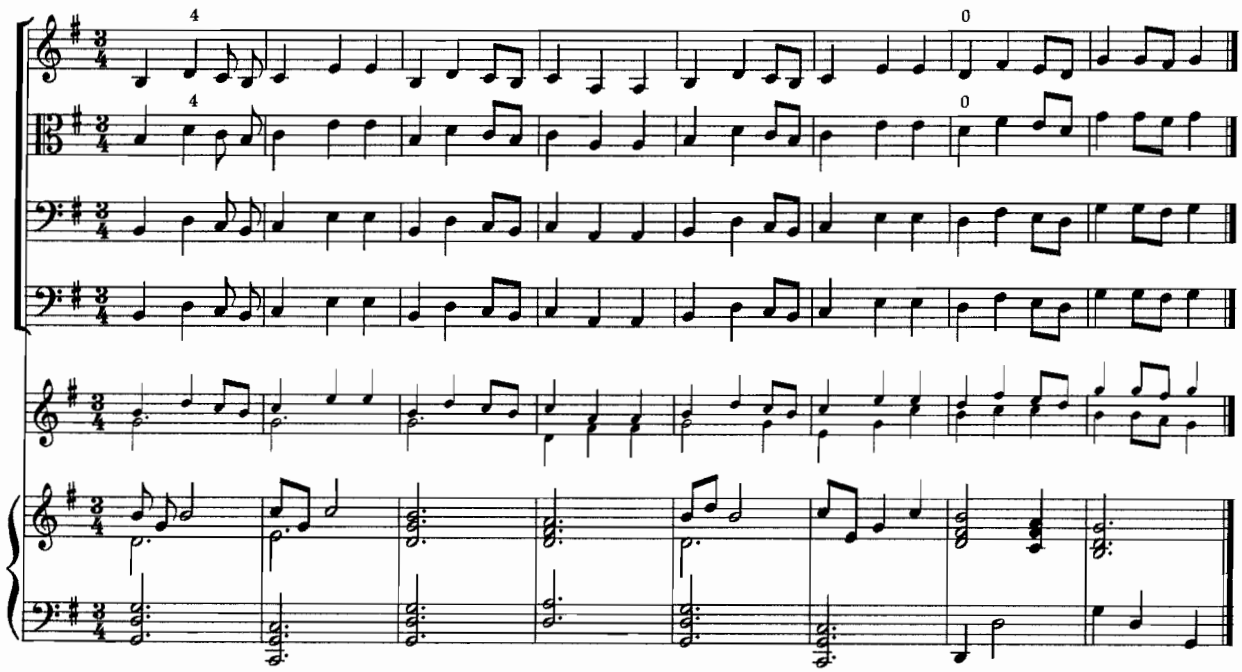


7 **More Broken Thirds** (S.B. pg. 4)



Variation on an Old English Tune

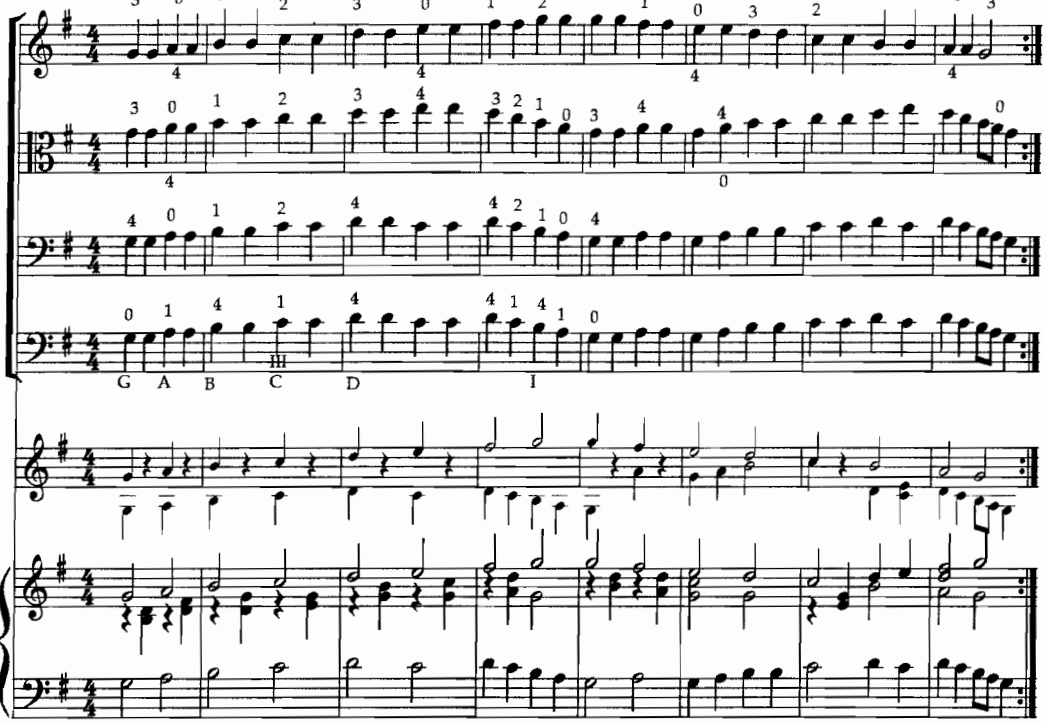
8 **Unison** (S.B. pg. 4)



G Major - The Second Octave

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

9 (S.B. pg. 5)



THE SECOND OCTAVE OF G MAJOR

BASSES SHIFT TO III POS.

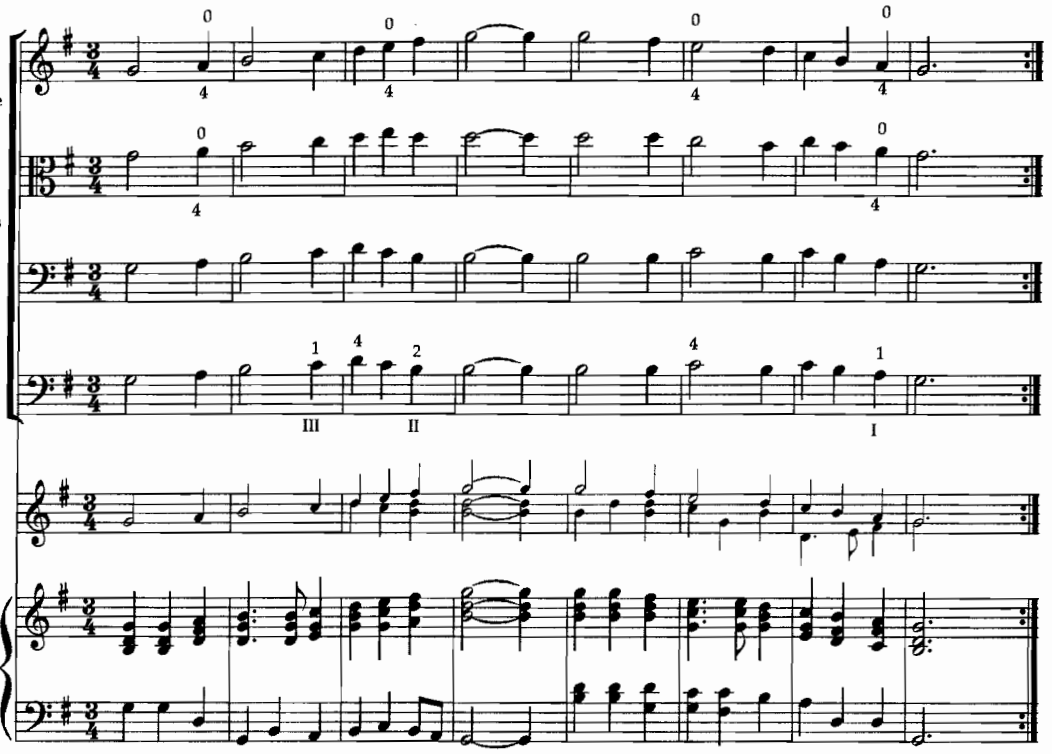
Only the violins will play the complete second octave of G major. The other instruments will play the incomplete second octave so as to provide an ensemble support for the violins.

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.

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.

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

UPWARD EXTENSION OF G MAJOR FOR VIOLINS

COUNTER-THEME IN LOWER VOICES

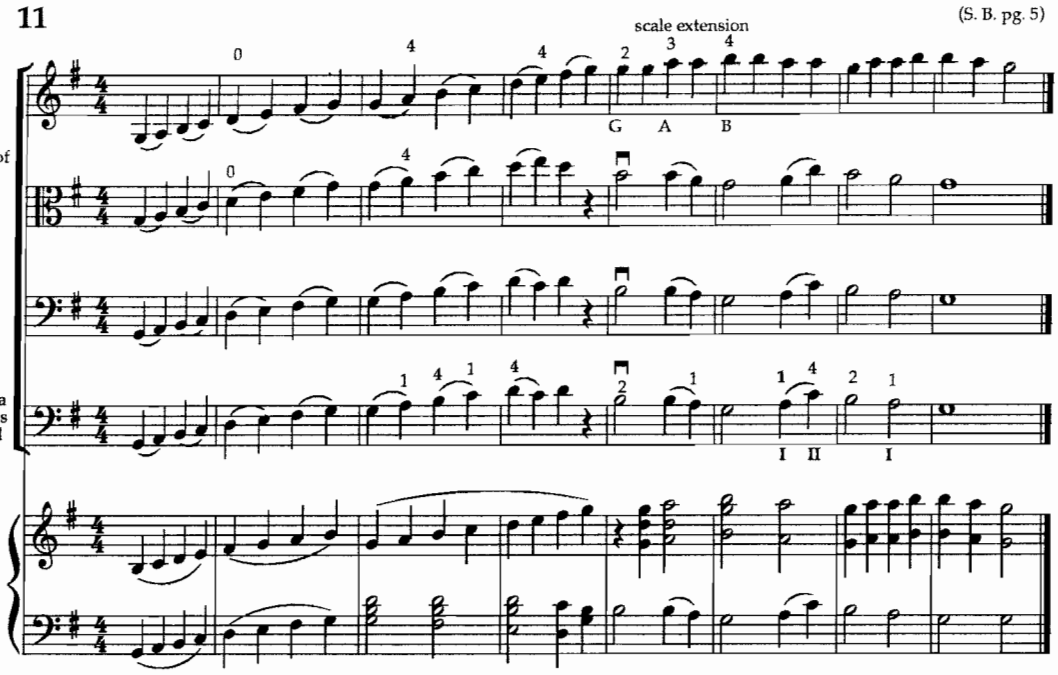
BASSES: NEW SHIFT

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*!



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:

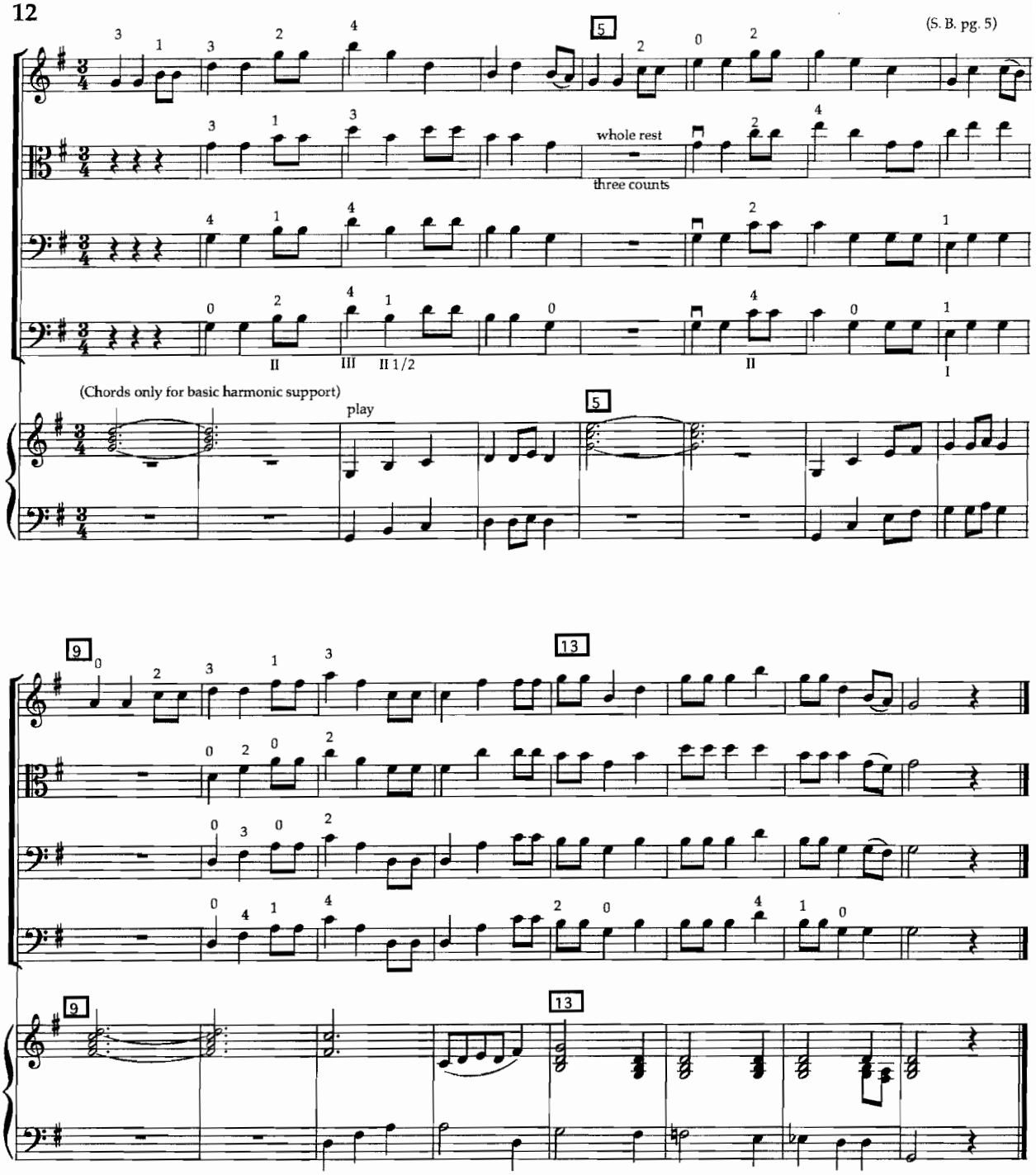
* Violins & Violas - Use of the fourth finger, as required. Make sure that the left hand *opens* so the the fourth finger can reach the pitches in tune.

* '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

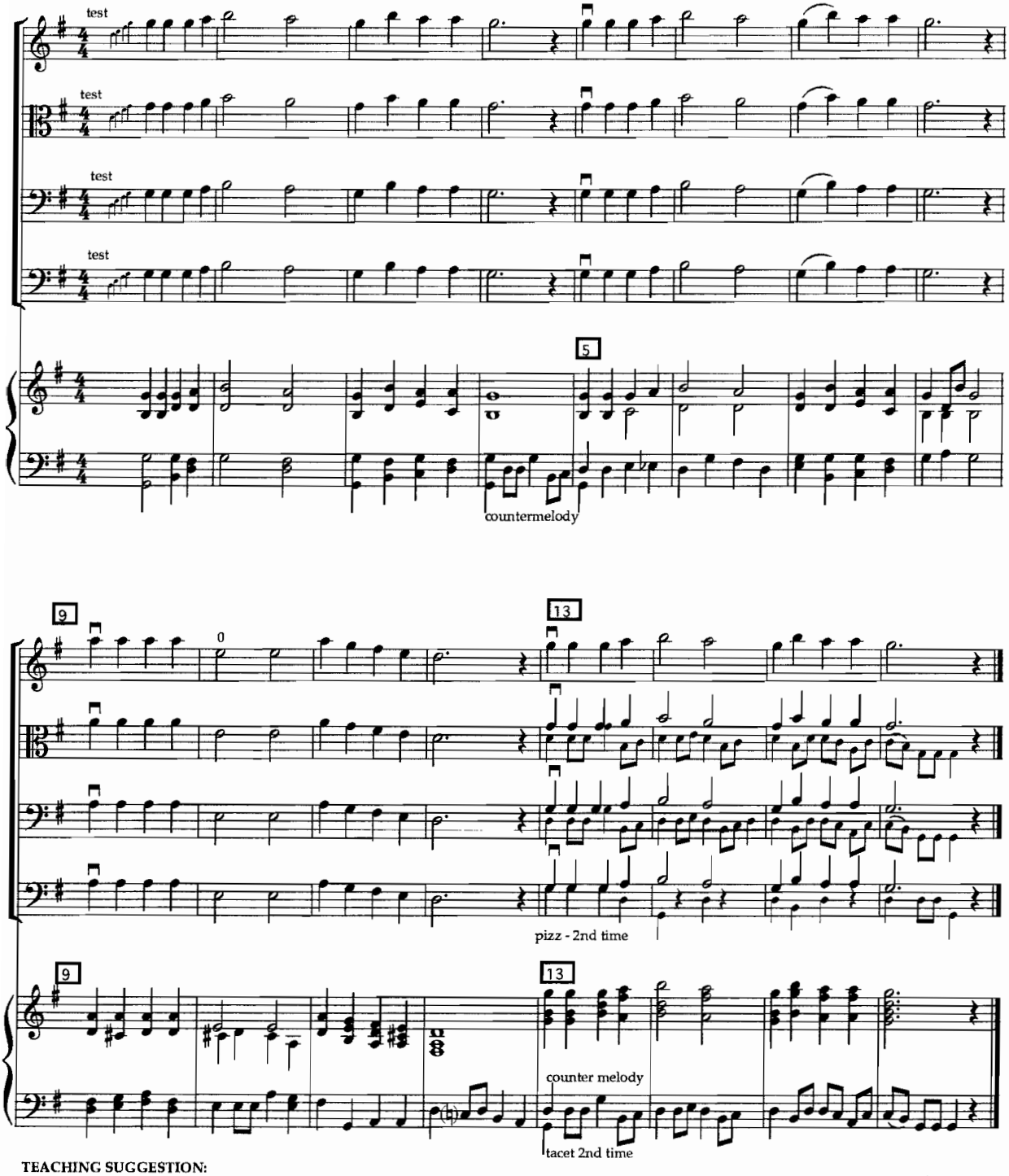
12



Au Clair de La Lune
(and Billy Boy)

(S. B. pg. 5)

13 **Unison with counter melody (lower voices)** French Folk Song

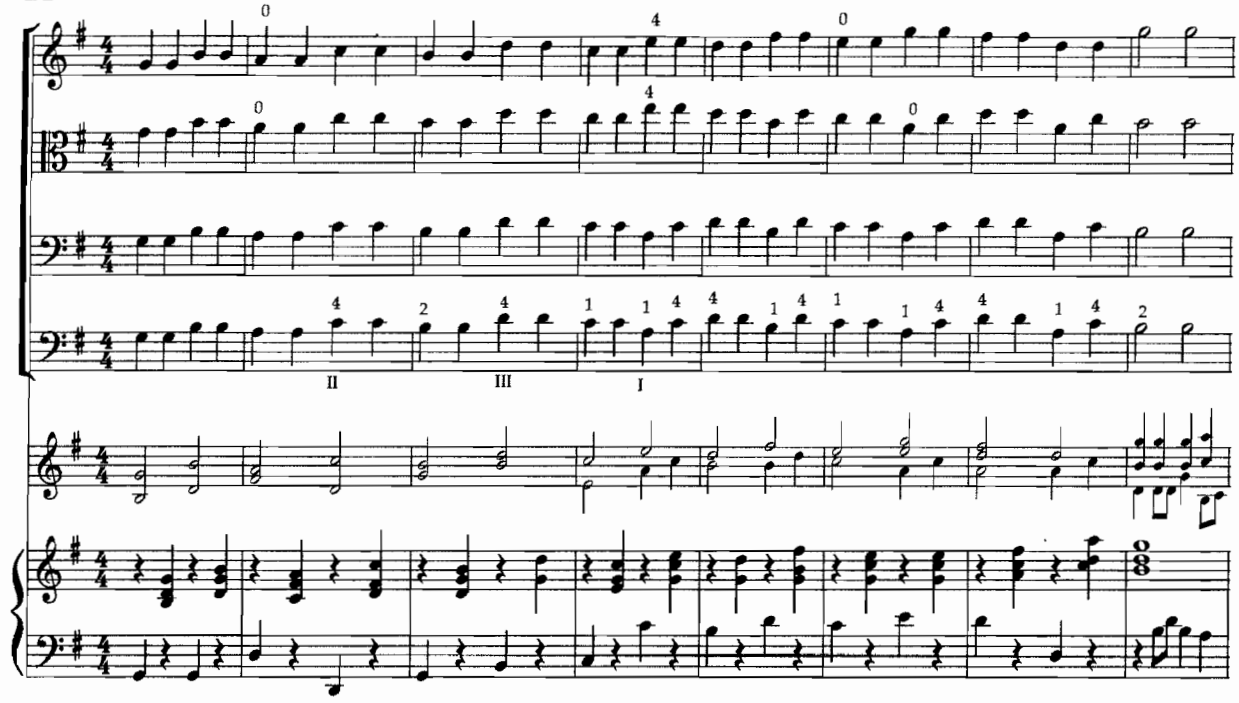


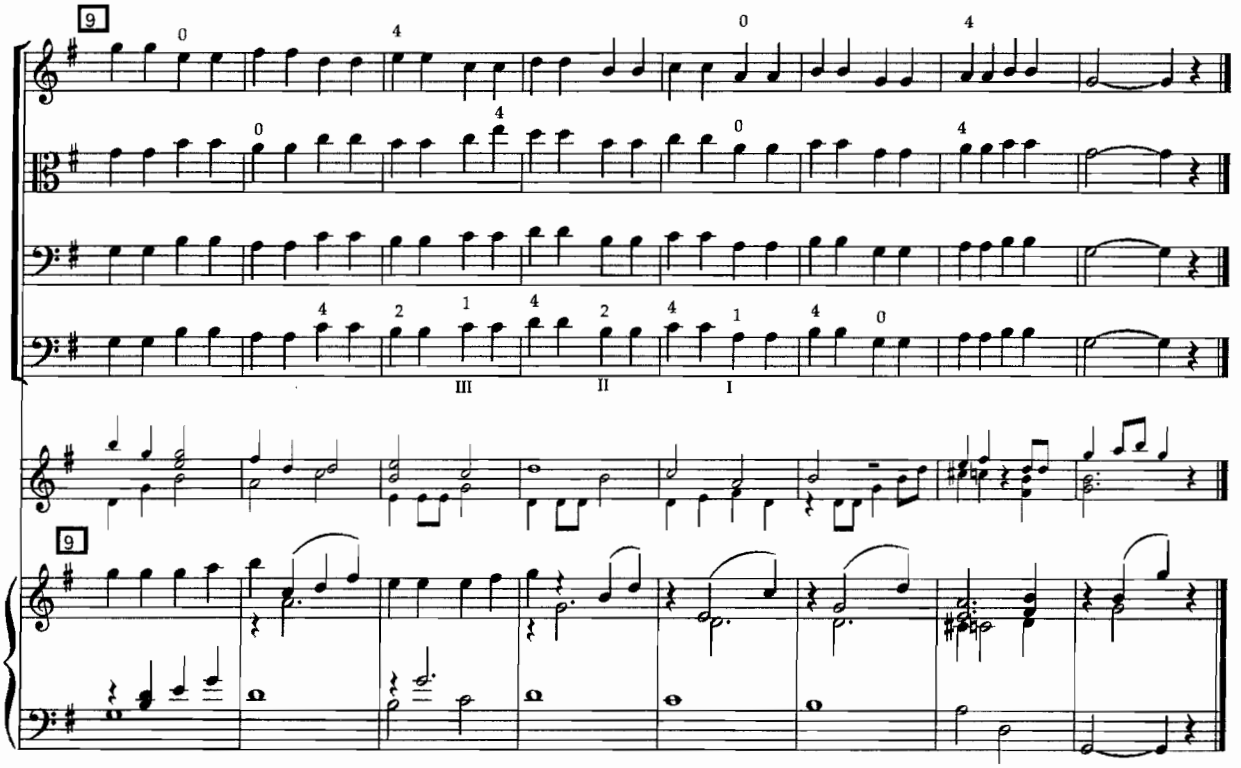
TEACHING SUGGESTION:

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)

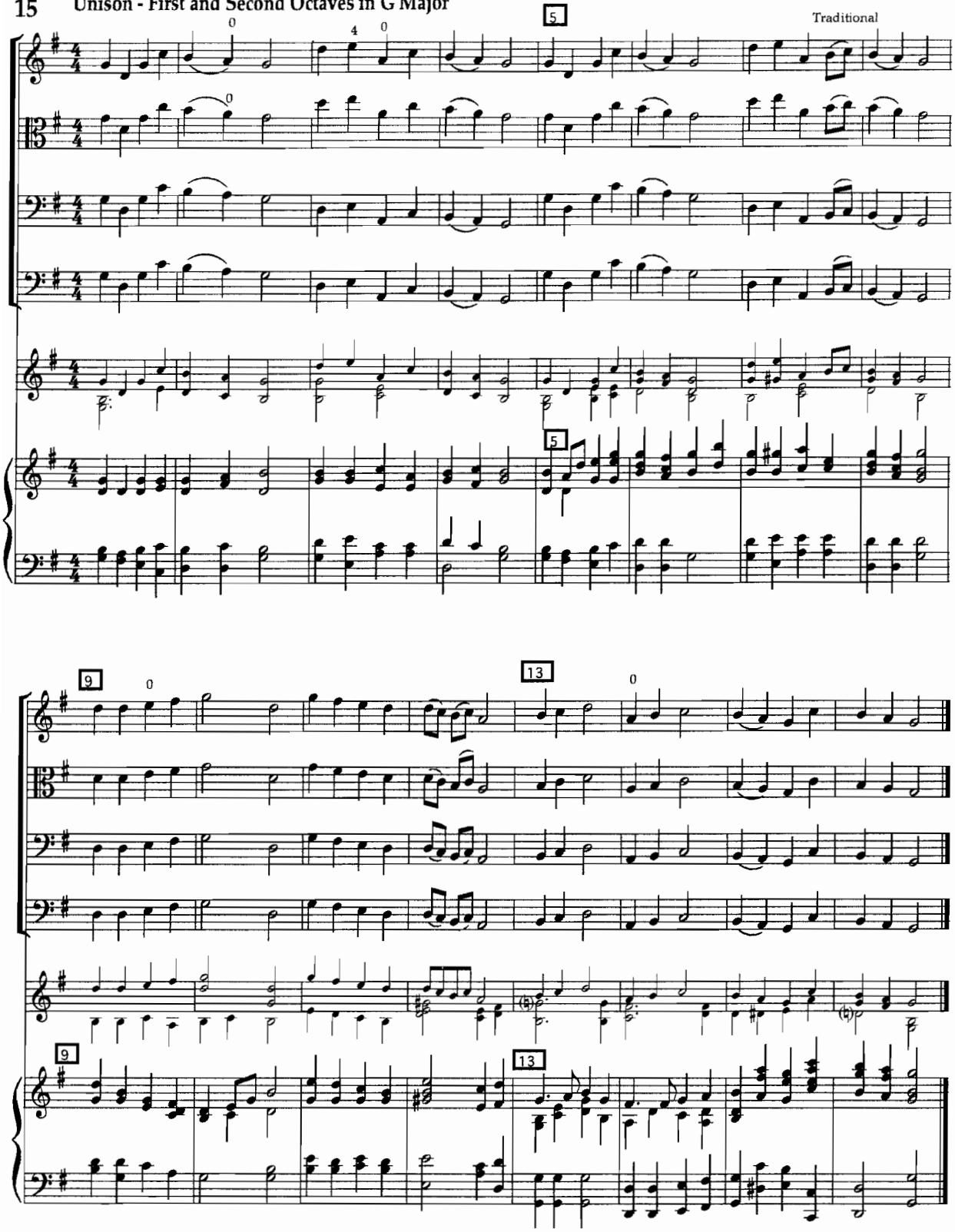




15 Unison - First and Second Octaves in G Major

(S. B. pg. 5)

Traditional



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.

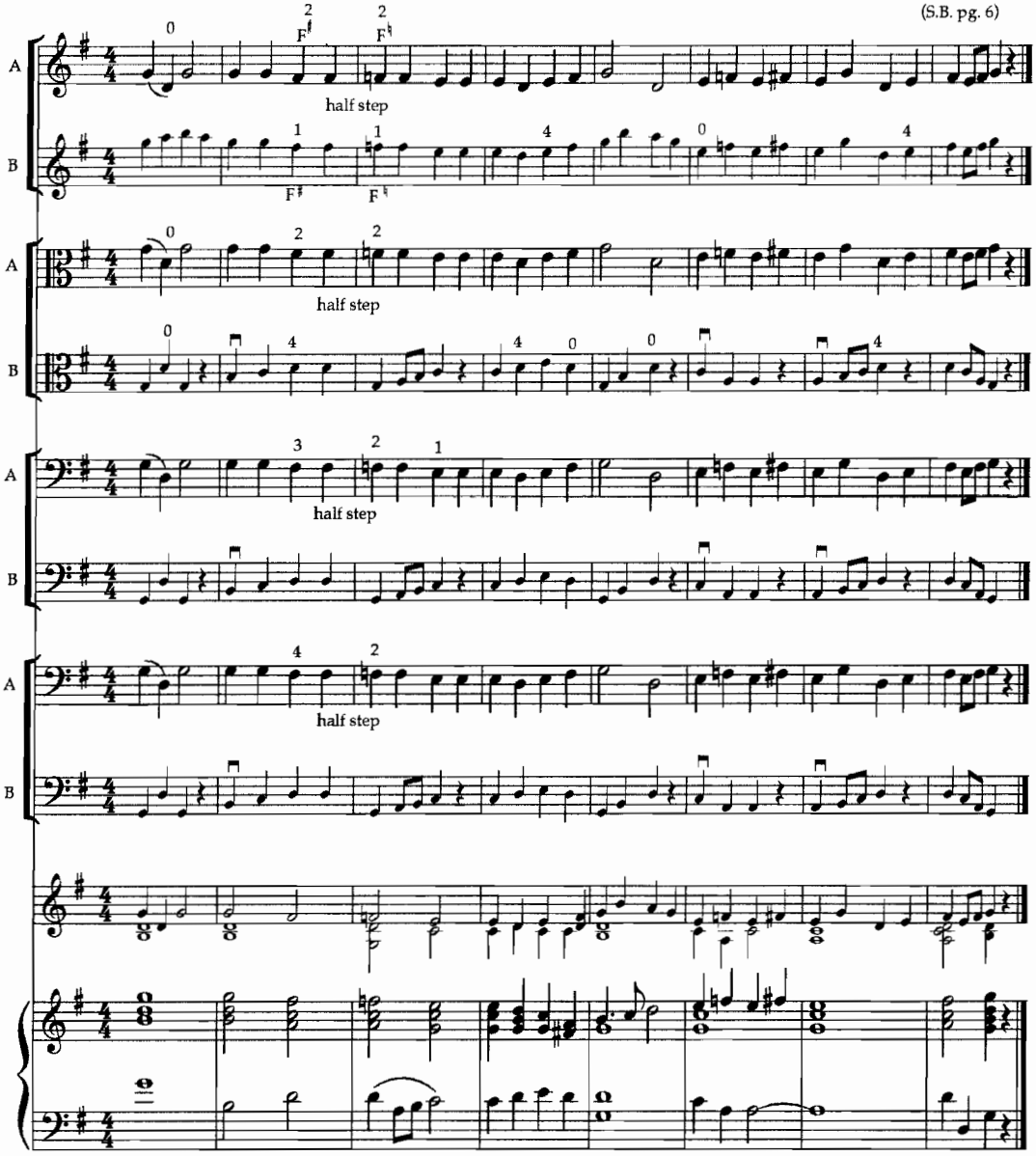
The cellos and basses will use different fingers for F# and F.

Drill Suggestion - play this line three ways:

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

16 Unison and Ensemble

(S.B. pg. 6)



More Chromatics in G Major

HALF-STEP FROM C TO C♯

CHROMATIC IN BOTH OCTAVES OF G MAJOR

EXTENDED POSITION FOR CELLO

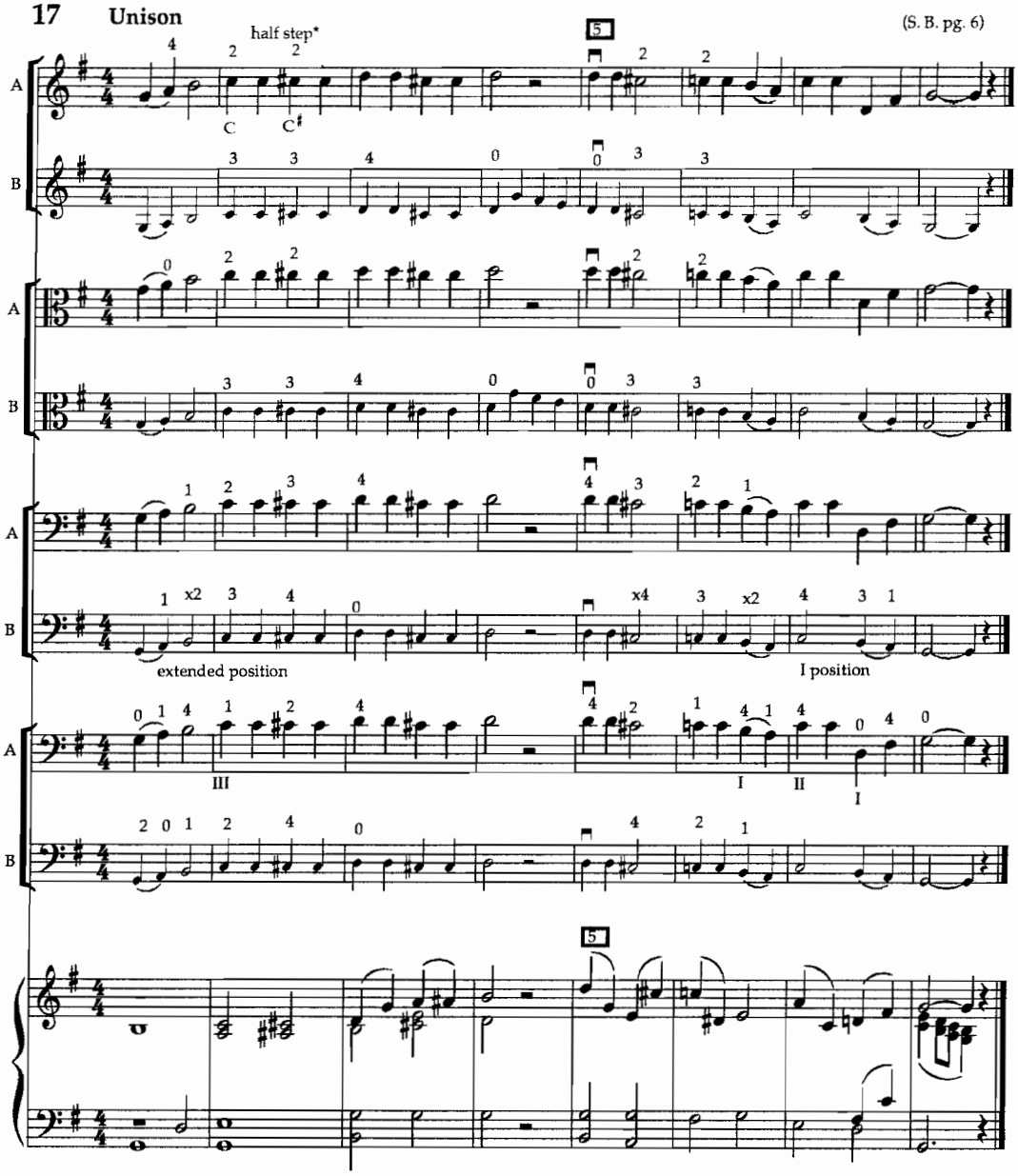
As in line 16, the violins and violas will slide from C to C# using the second finger in line A and the third finger in line B. Remind the students that they must *reach* with their third fingers in order to play the C# in measure 5 in tune!

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.

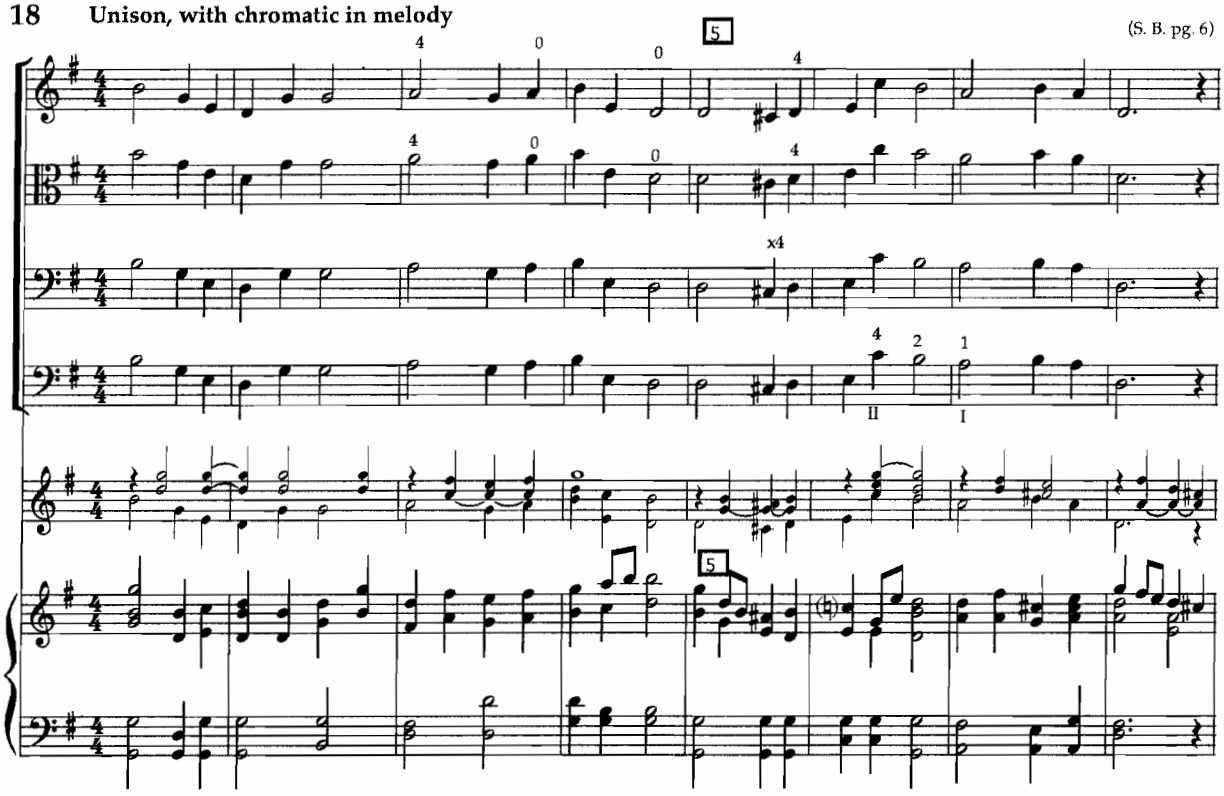
Drill Suggestion - play this line three ways:

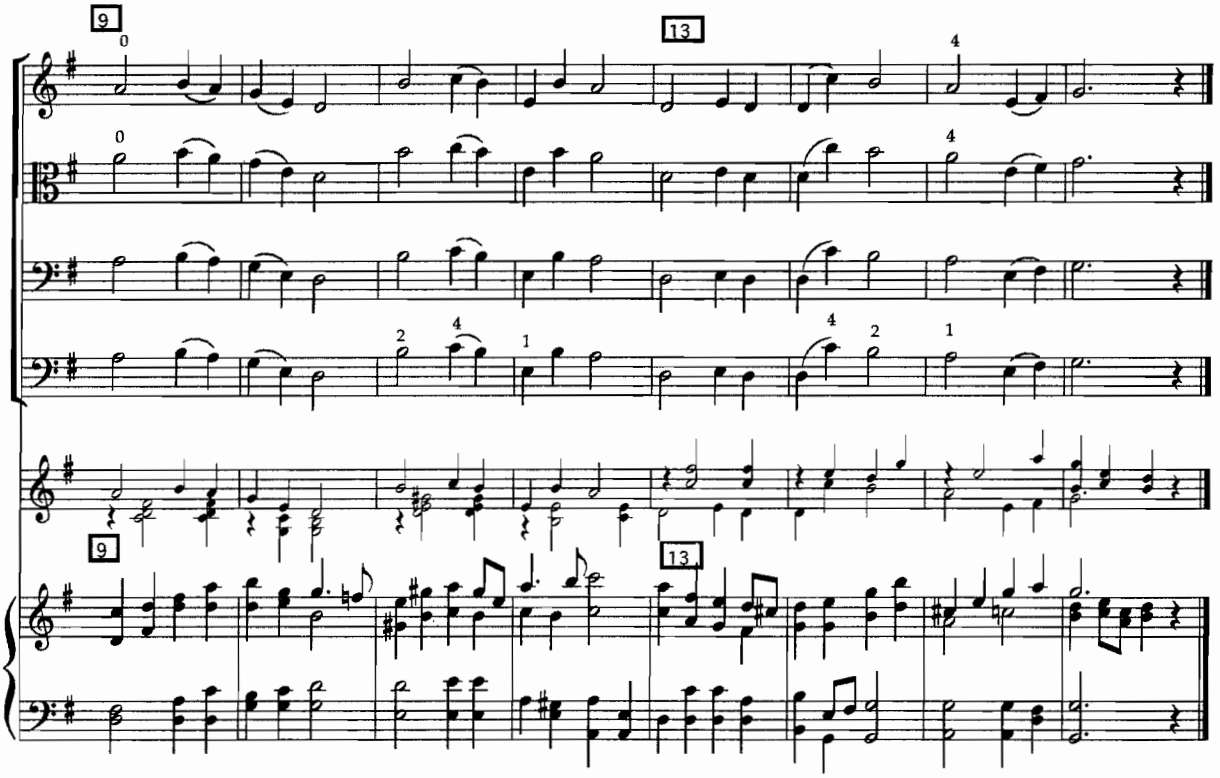
1) A part, unison
2) B part unison
3) A & B parts divisi



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

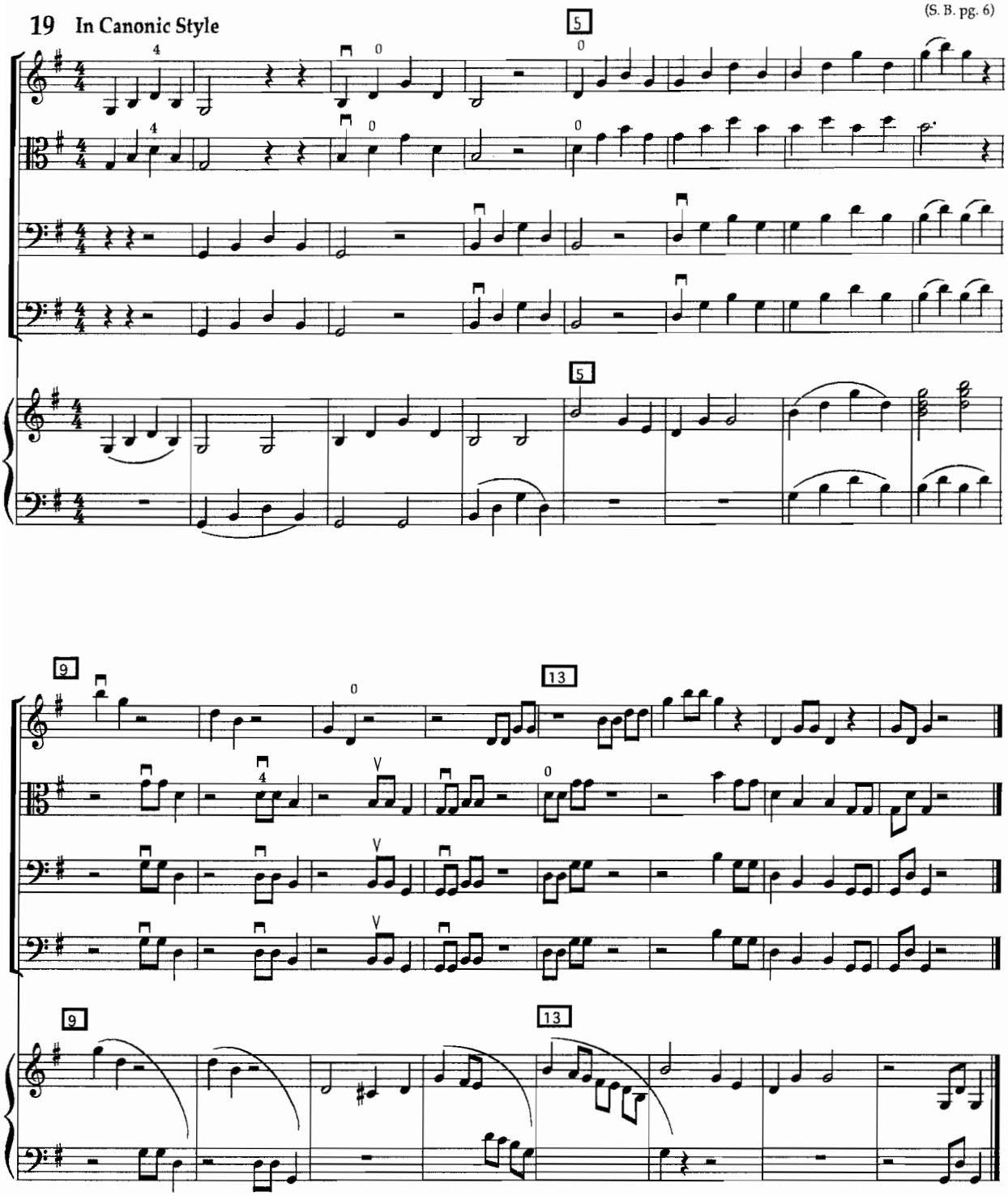
18 **Unison, with chromatic in melody** (S. B. pg. 6)





19 **In Canonic Style**

(S. B. pg. 6)



20

(S. B. pg. 7)

APPLICATION OF CHROMATICS IN TWO OCTAVES

CUE NOTES (FOR VIOLINS)

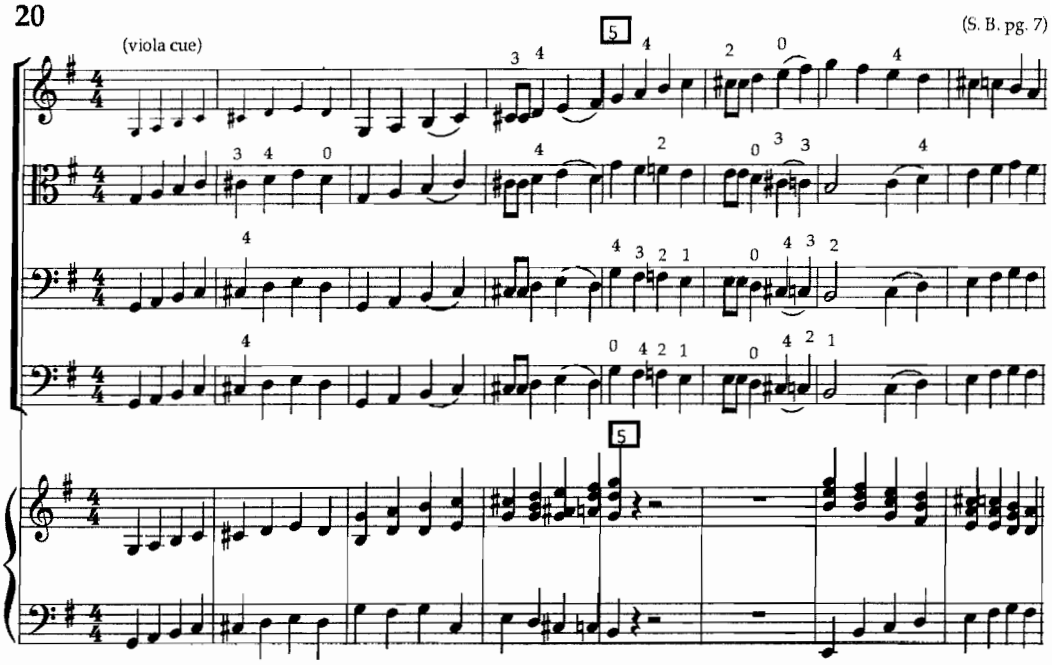
FOURTH FINGER HALF-STEP SLIDE FOR CELLOS

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

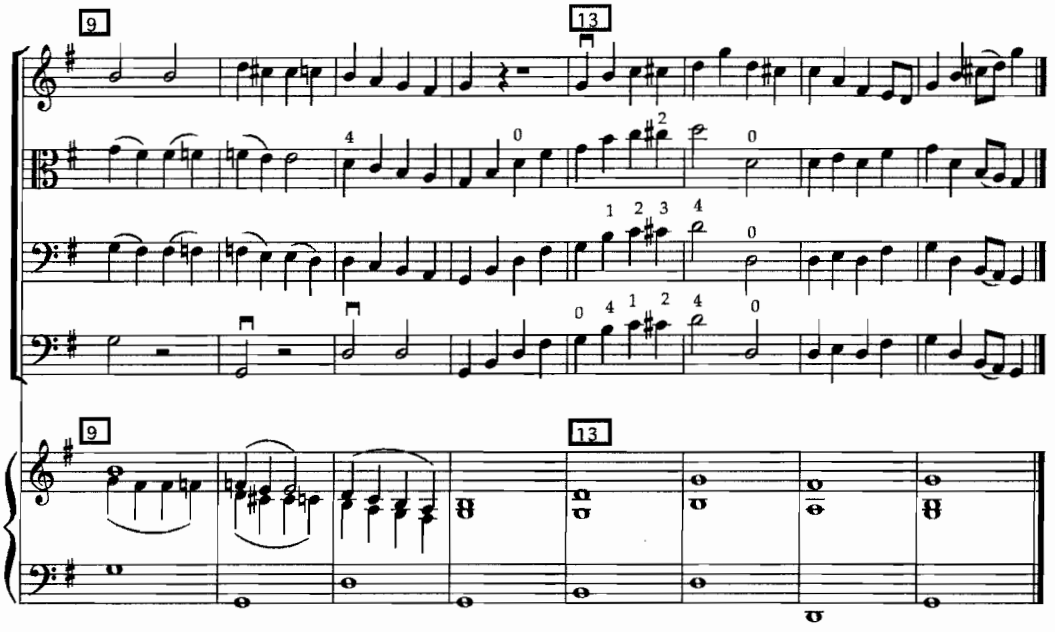
Cellos will slide the fourth finger up a half step between measures 1 & 2, from C to C#. Remember to keep the finger on the string for this shift. The hand will re-set during the first open D in measure 2.

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

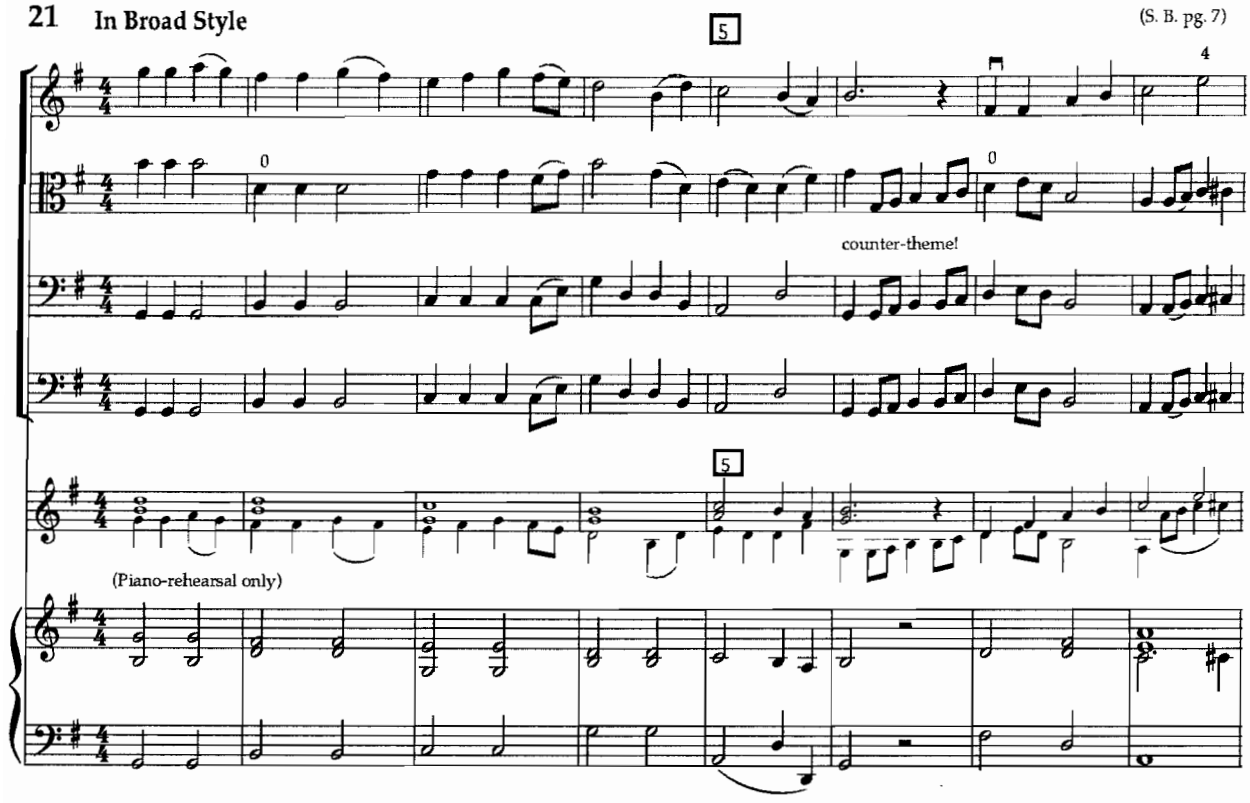
Basses will down-shift to I position on the open D in measure 14.

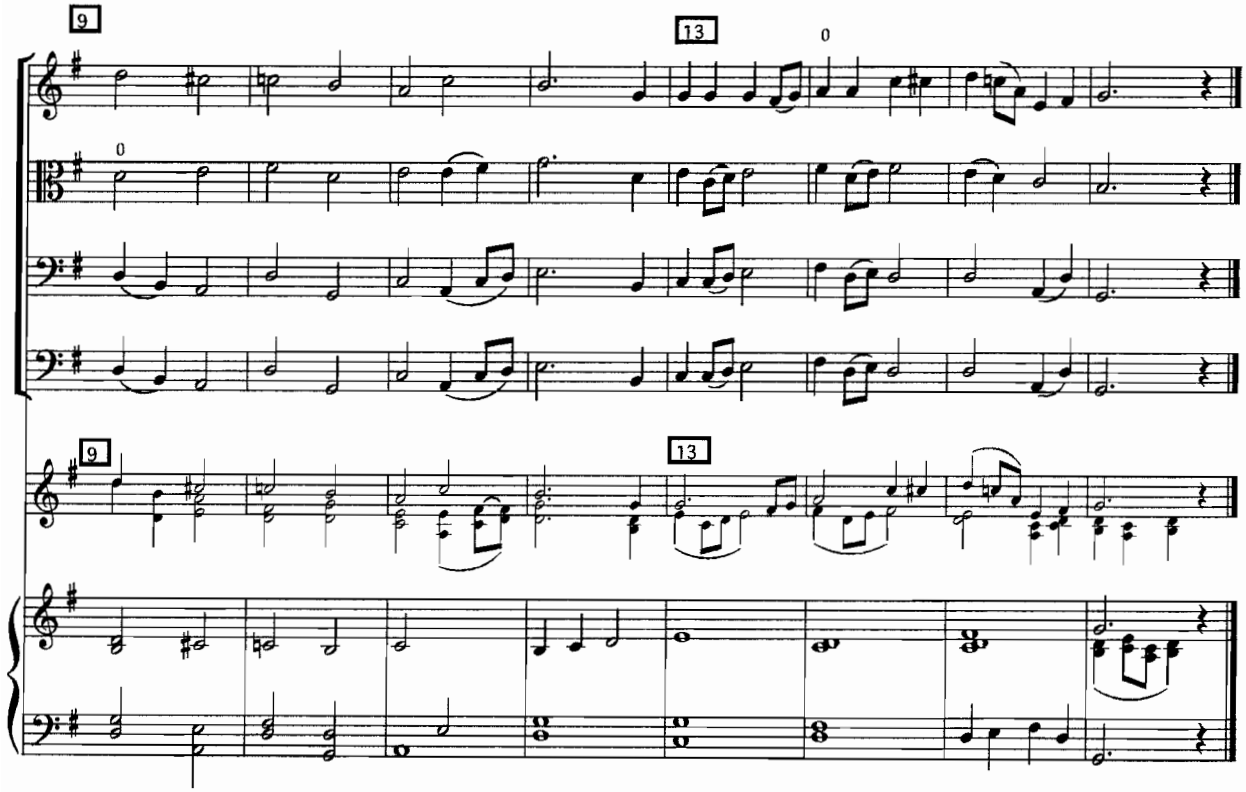


Make sure that the basses make a quick, clean up-shift in measure 13, and then down-shift on the open D in measure 14.



21 **In Broad Style** (S. B. pg. 7)





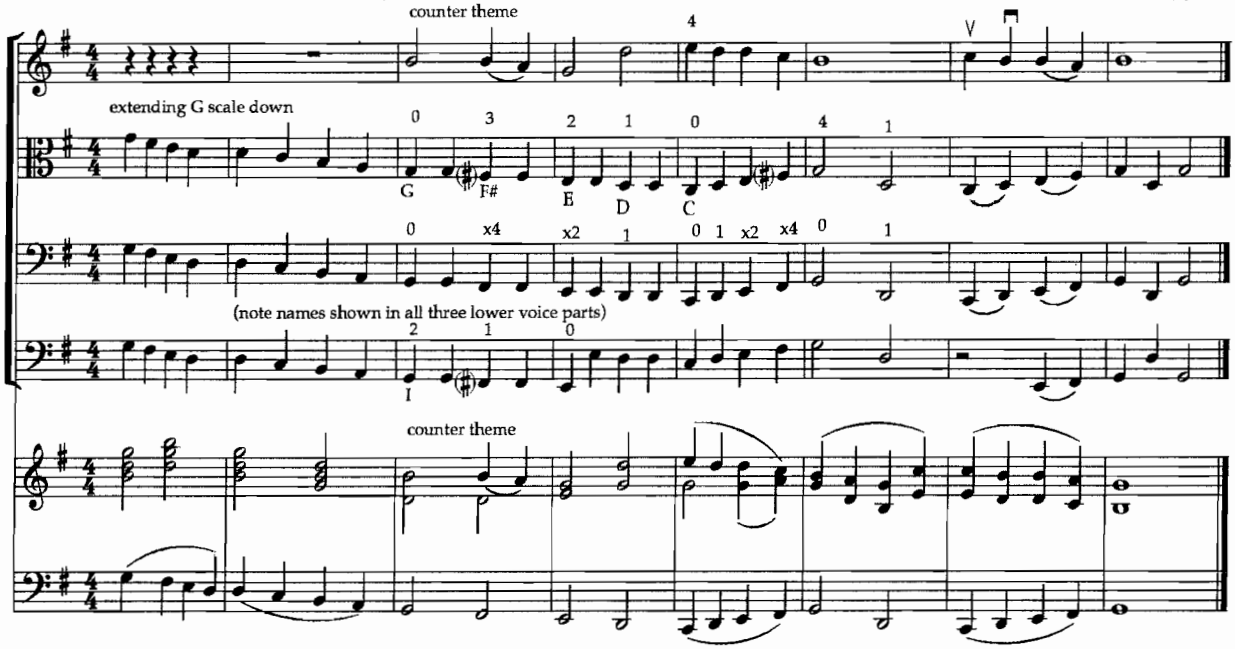
Preparatory Ensemble Studies
for
"Abide With Me"

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 additoinal emphasis. Of special importance are the chromatic *slides* and extentions, the use of extended position for 'cello and the fourth finger for violin and viola.

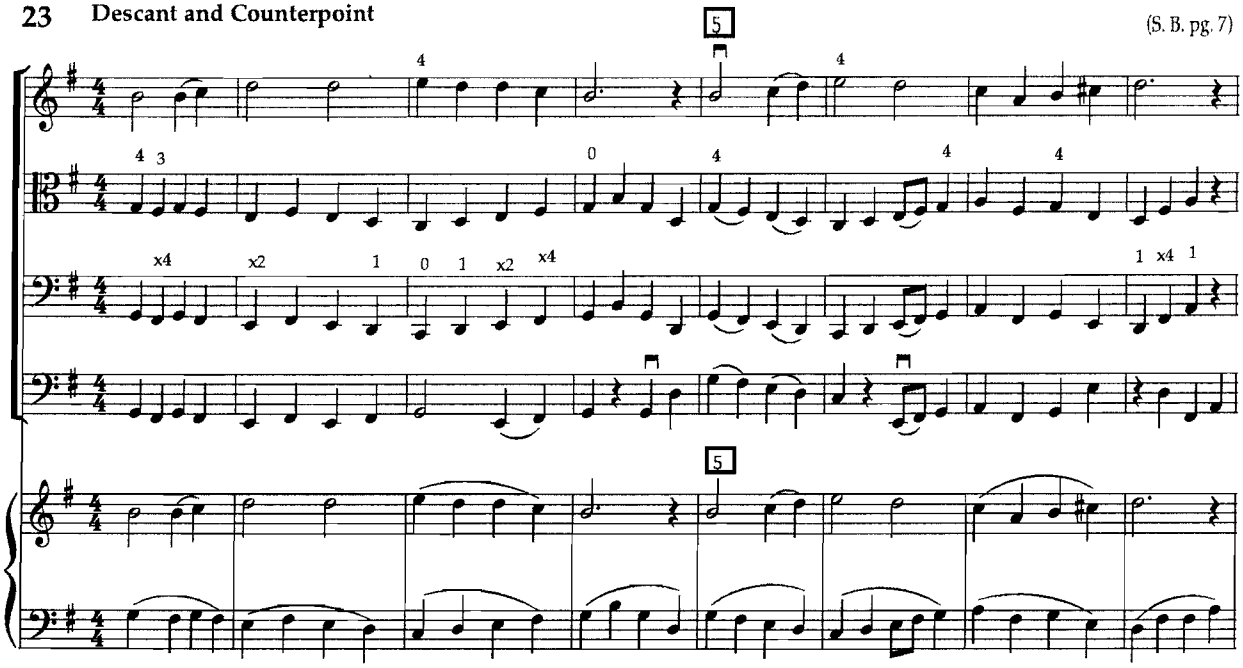
22 Downward Extention of G major

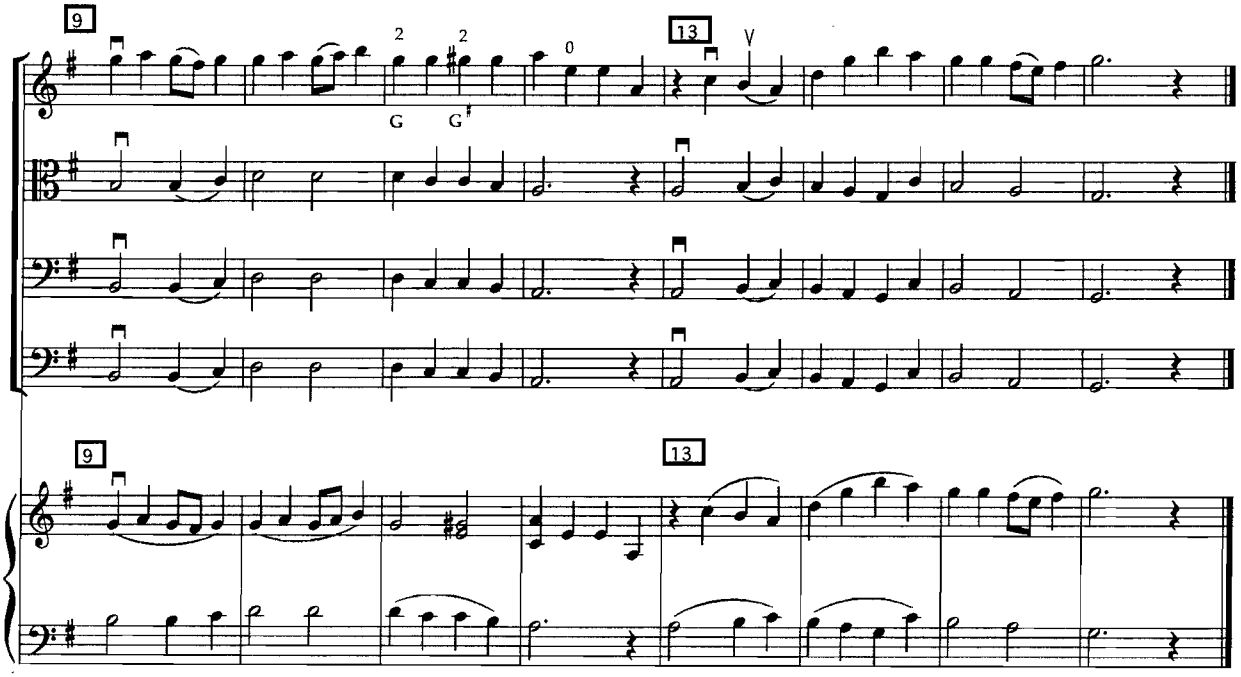
(S. B. pg. 7)



23 Descant and Counterpoint

(S. B. pg. 7)





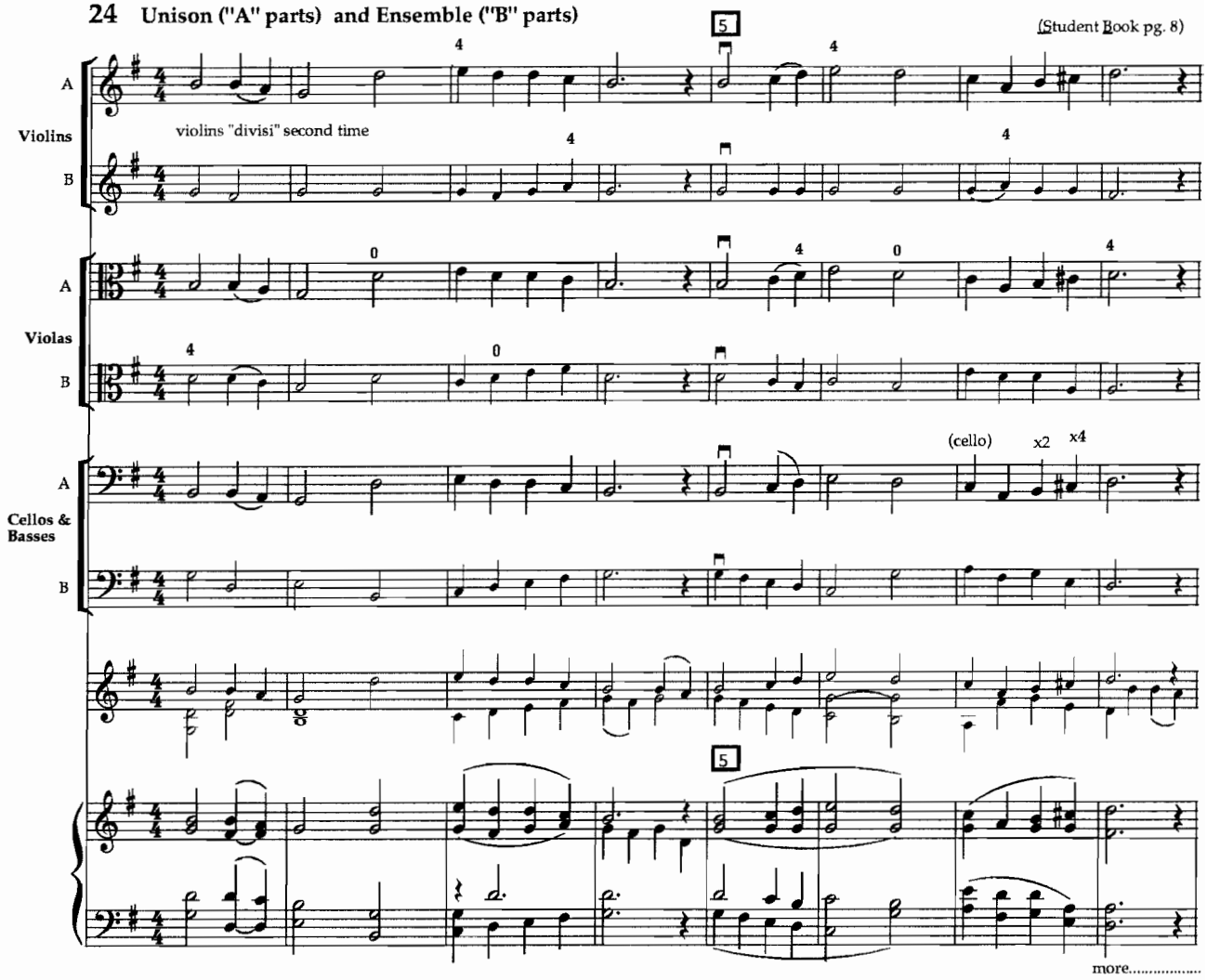
Abide With Me
Concert Version

Play this piece at least twice.

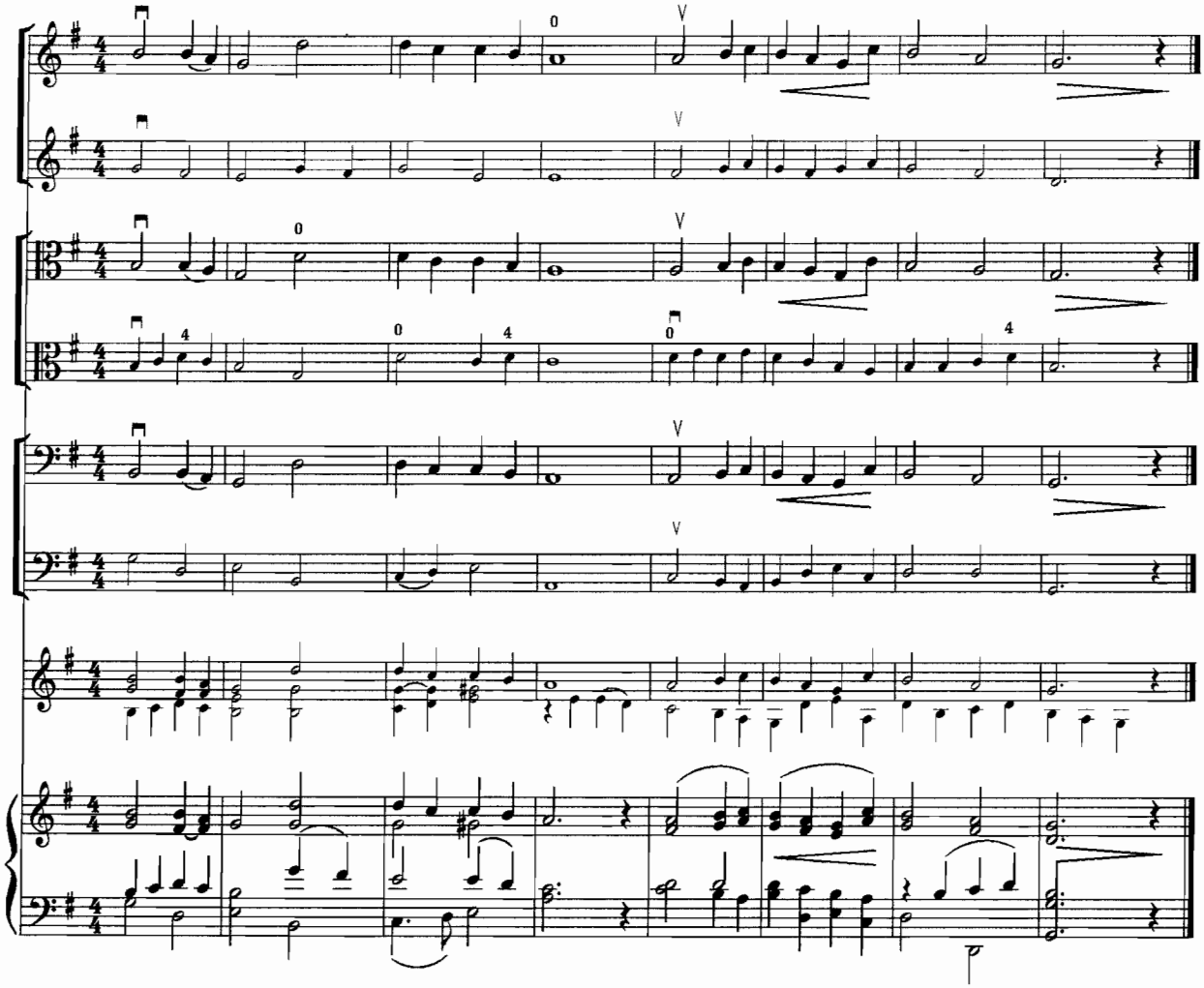
First time all play the"A" parts with piano accompaniment. This is the unison version.

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 (cont'd)



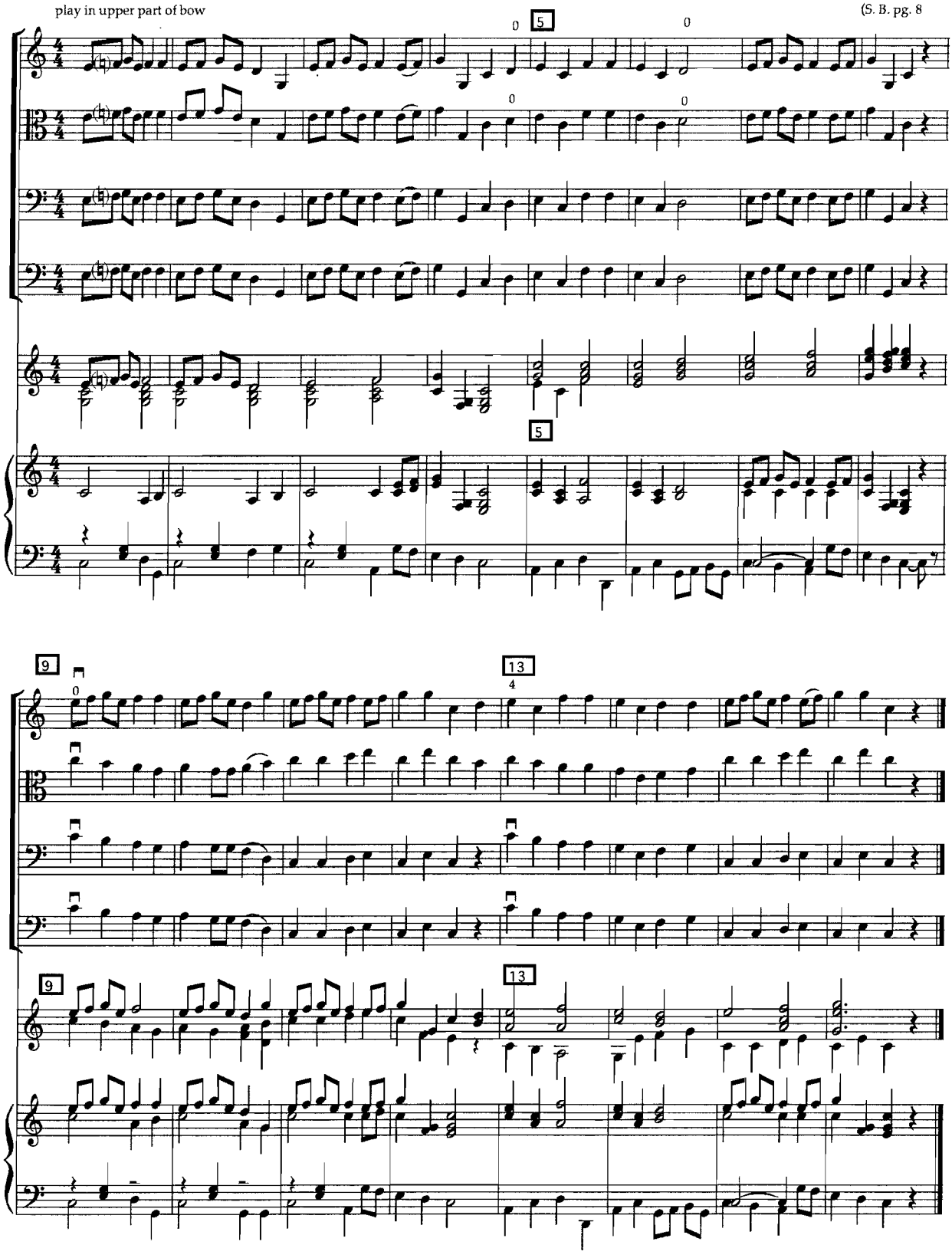
Old English Dance

Unison and Ensemble

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

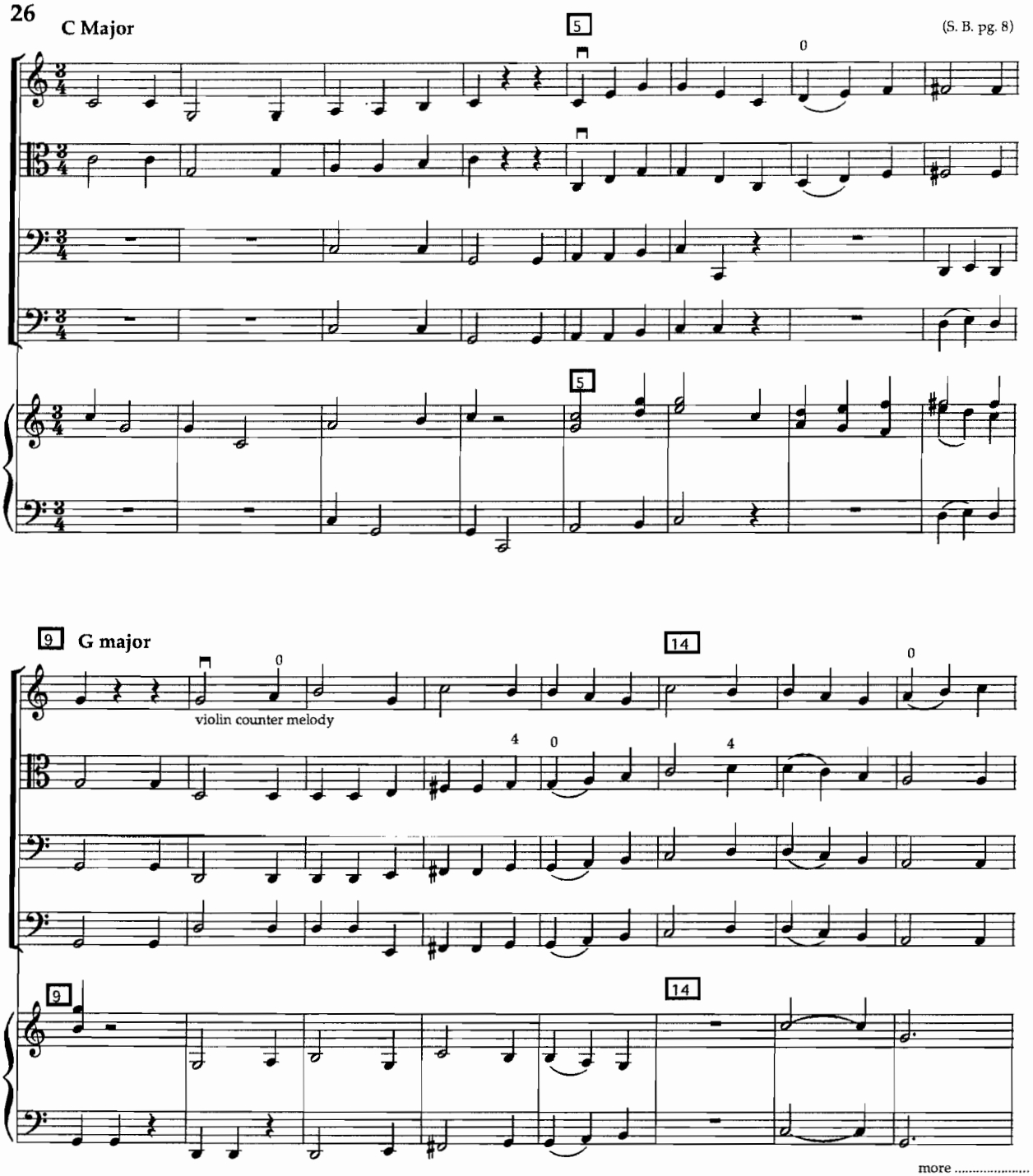
play in upper part of bow

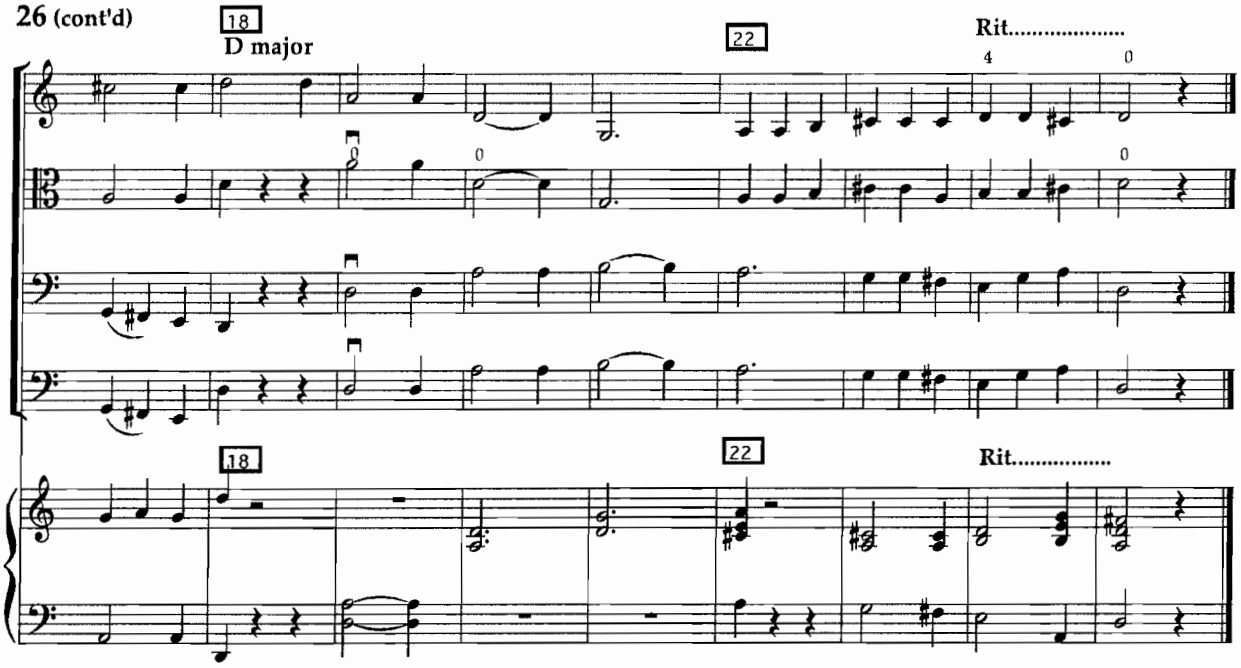
(S. B. pg. 8



Modulation Ensemble

C to G to D major




26 (cont'd)
18
D major
22
Rit.....
18
22
Rit.....

Chapter 3 - D Major

Instructional Guide

Positions:

The violins and violas will remain in Ist 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 alound 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.

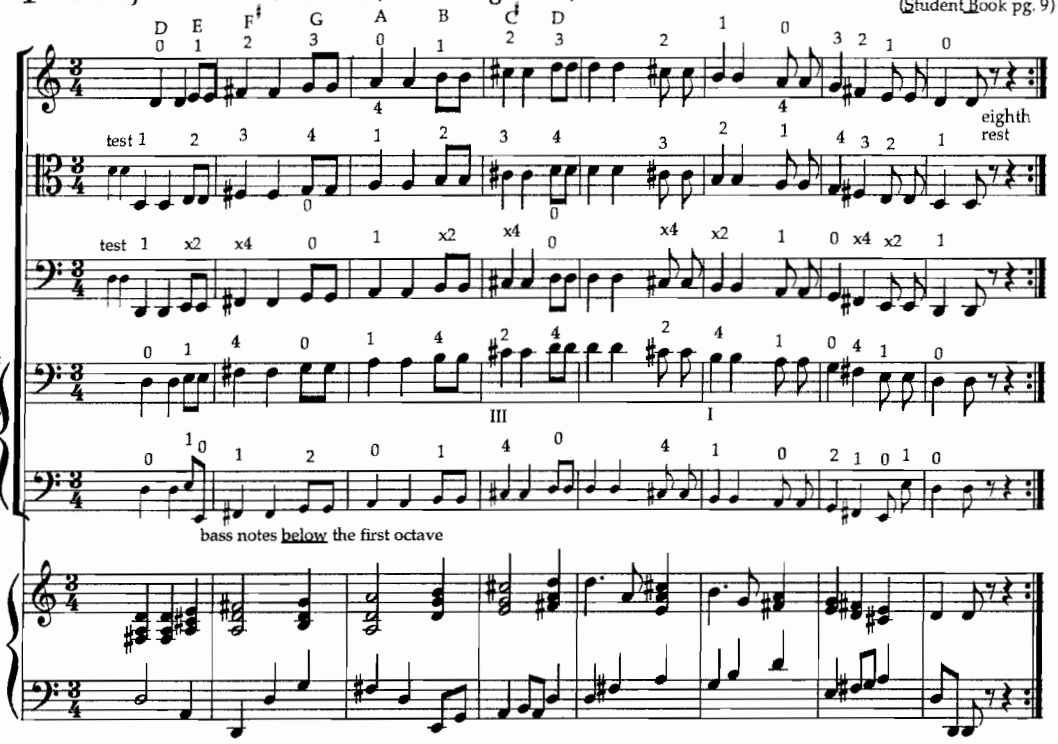
The basses should play their "A" line the first time through and the "B" line on the repeat. Note the *la-ti-do* shift between measures 3 & 4 of the "A" part.

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)



The Mysterious Dot!
Rote to Note

THE DOTTED QUARTER NOTE-EIGHTH IN 4/4 TIME

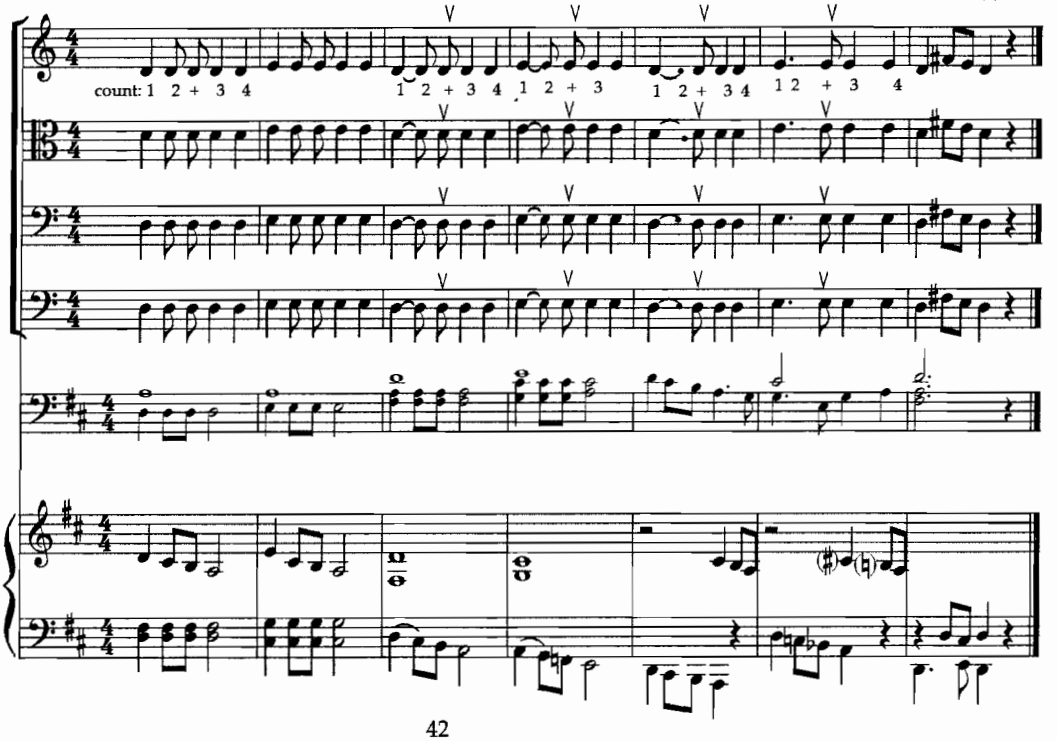
The dot is really the *incredible shrinking note!*

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.*

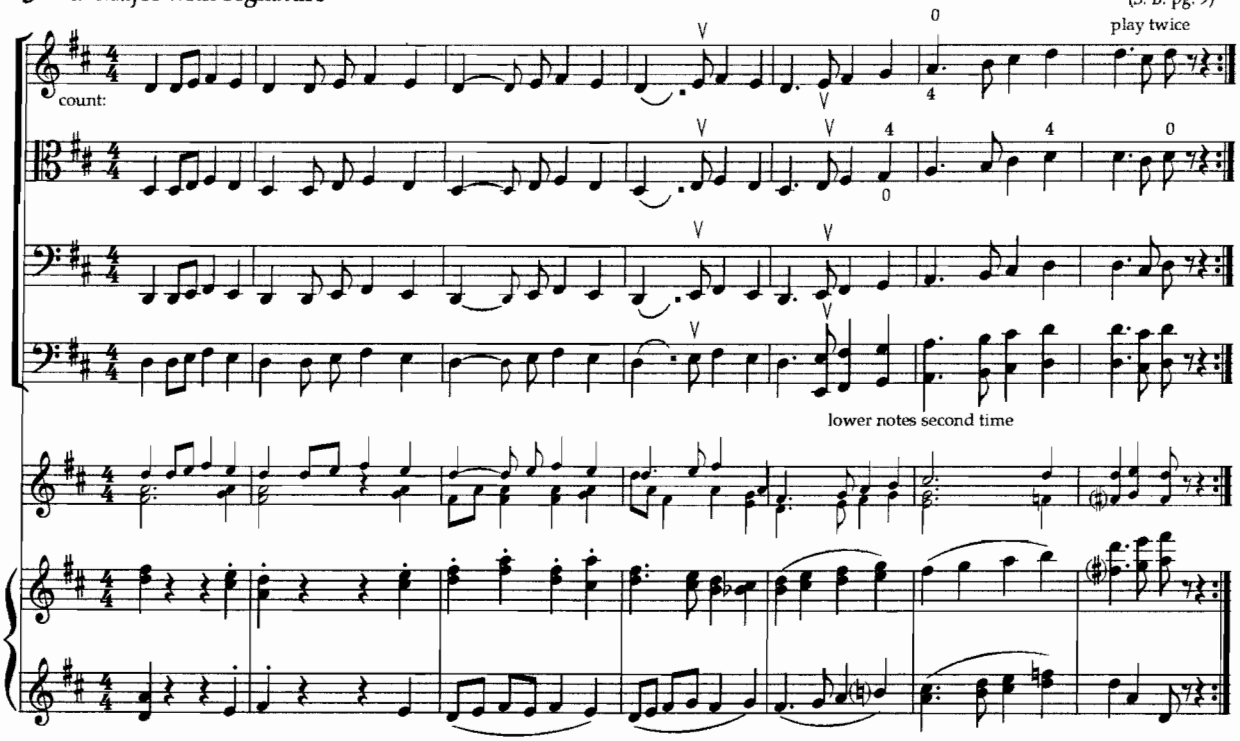
2 From tie to dot

(S. B. pg. 9)

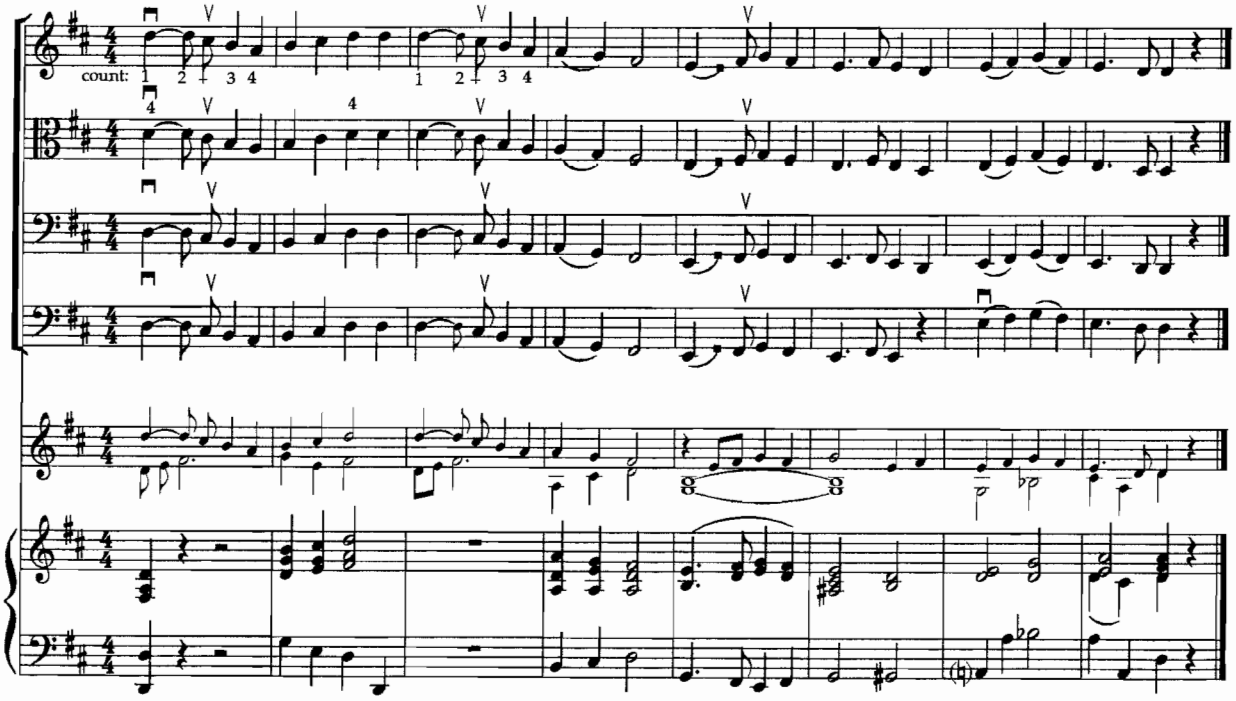


3 D Major with Signature

(S. B. pg. 9)

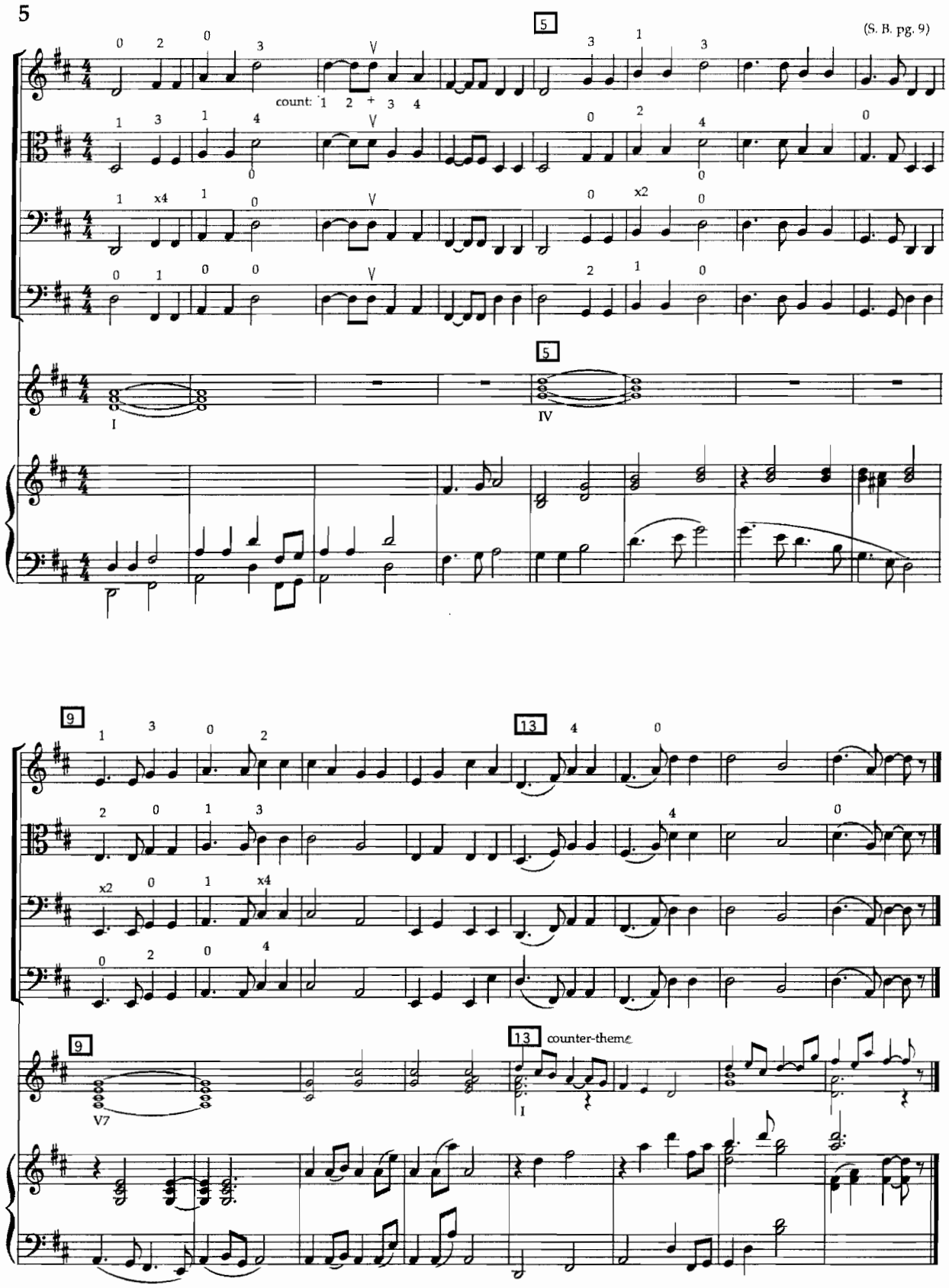


4 Melody Rhythm Drill



Basic Arpeggios in D Major

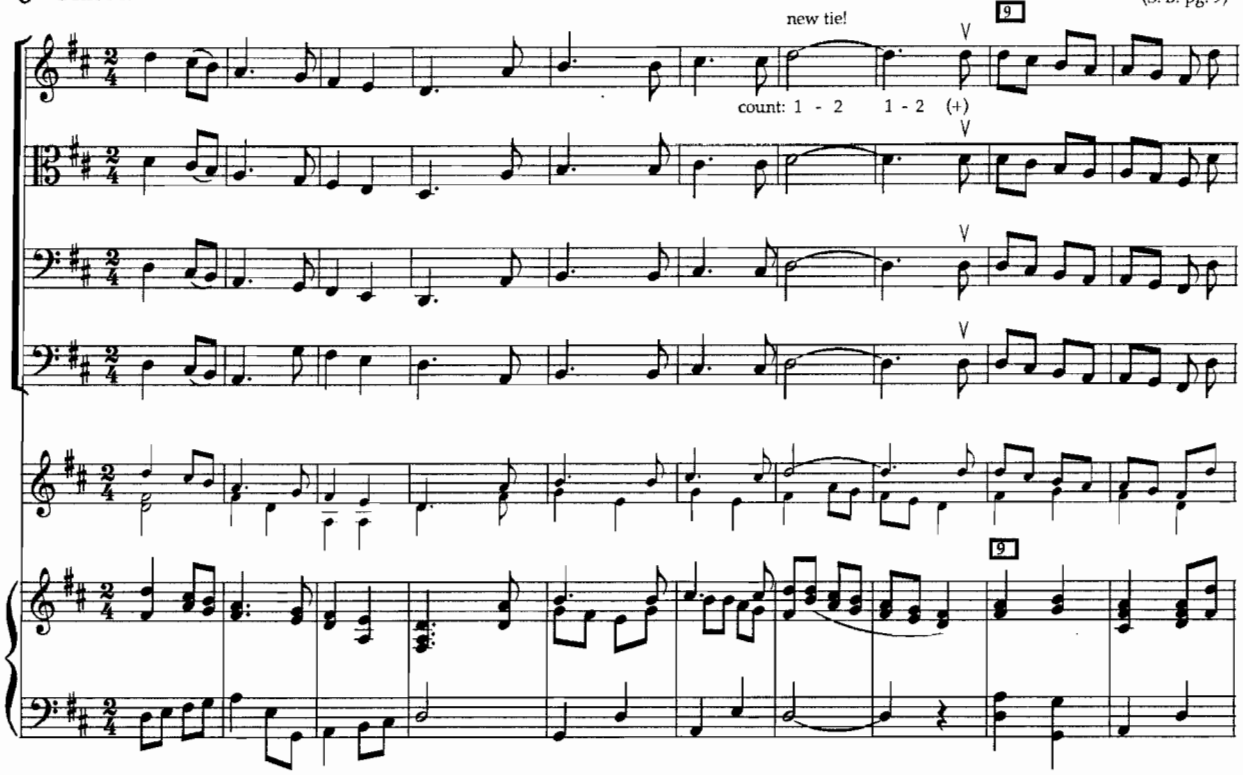
Ties and Slurs with Dotted Quarter-Eighth Notes

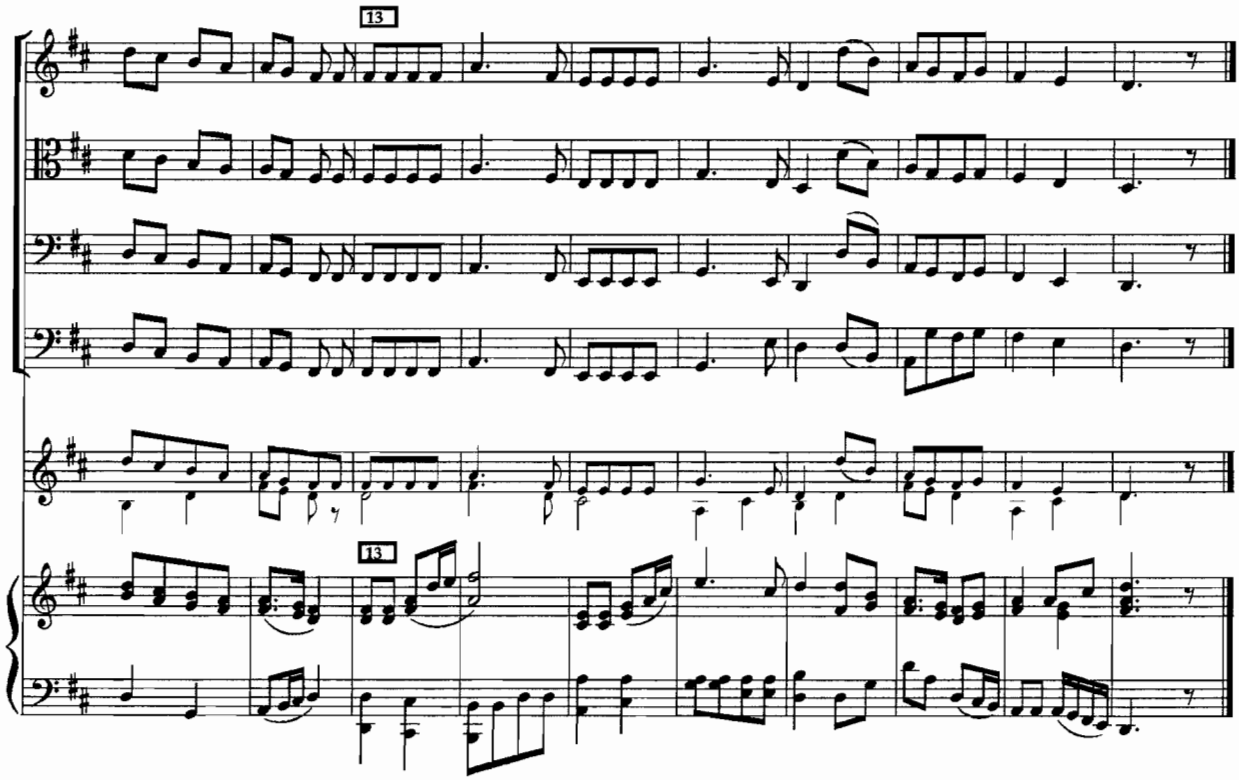


Joy To The World
Dotted Quarter in Two Quarter Time

6 Unison

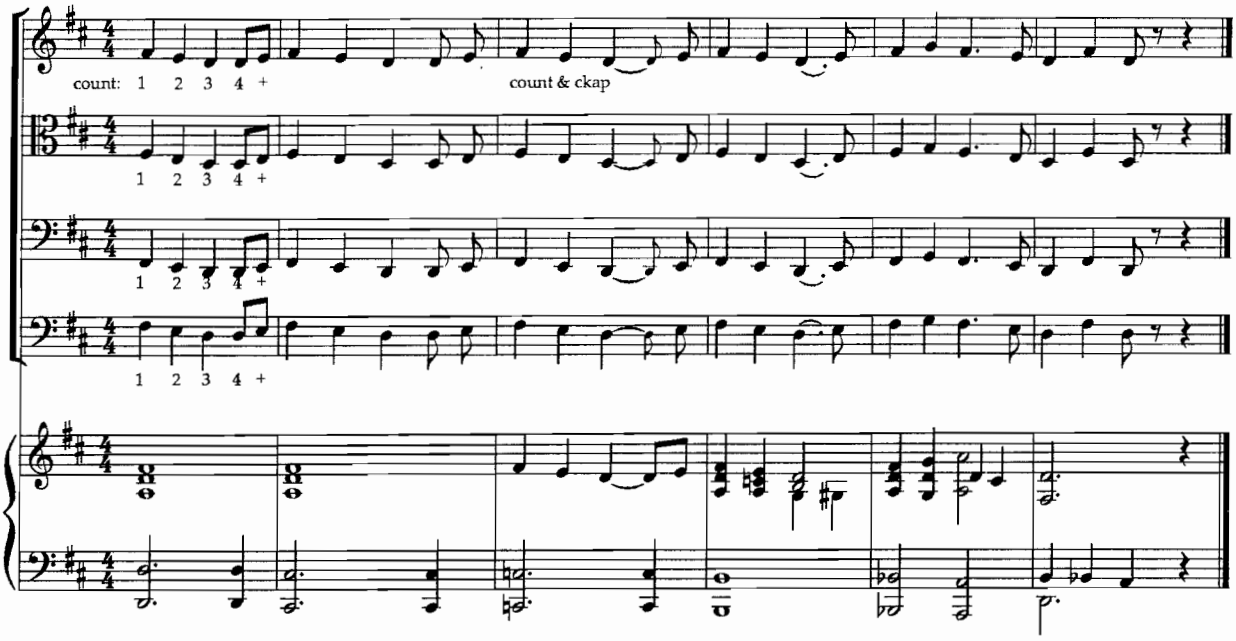
(S. B. pg. 9)





7 The Mysterious Dot starts the fourth quarter!

(S. B. pg. 9)

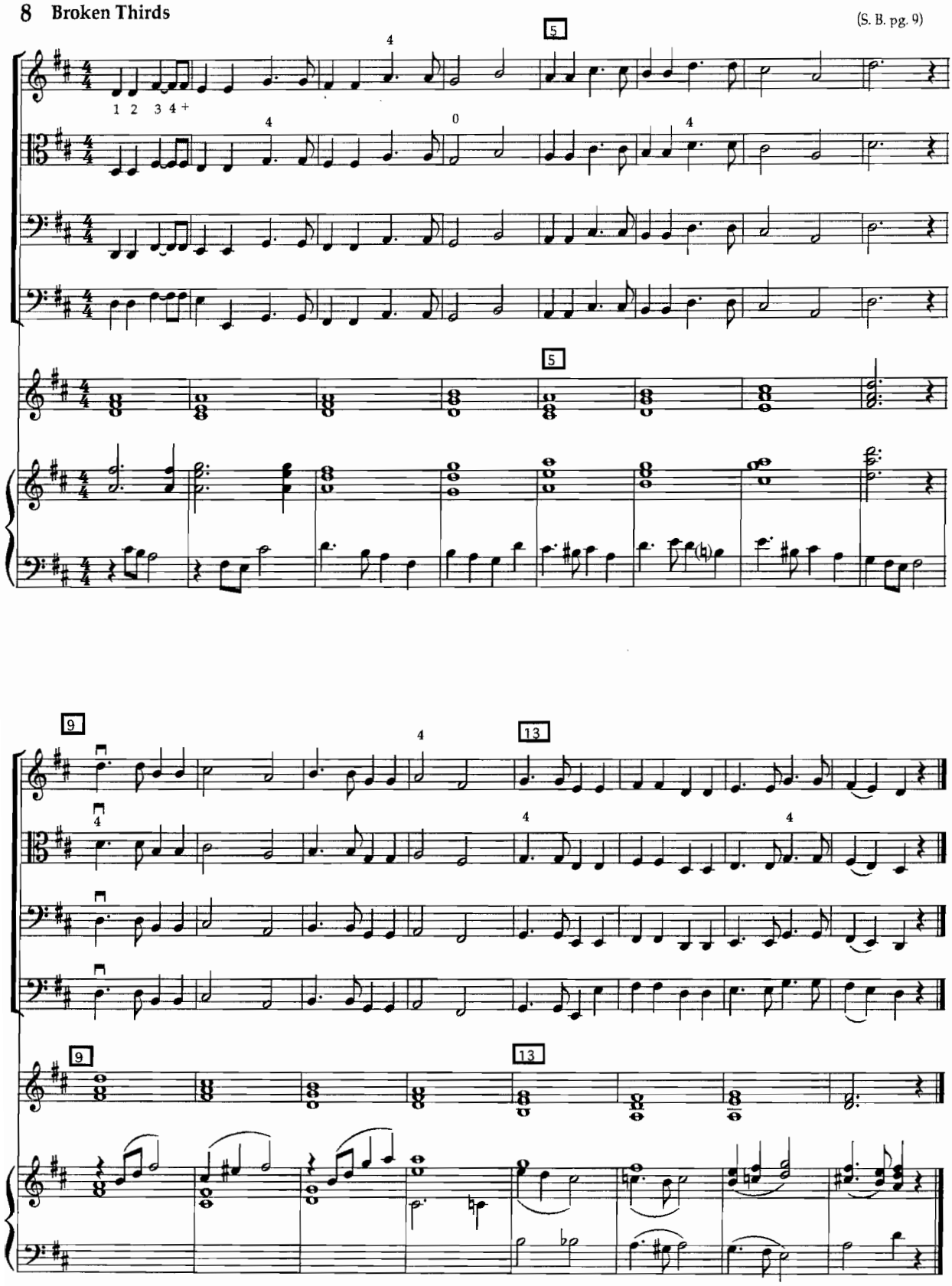


TEACHING SUGGESTIONS:

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)



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*.

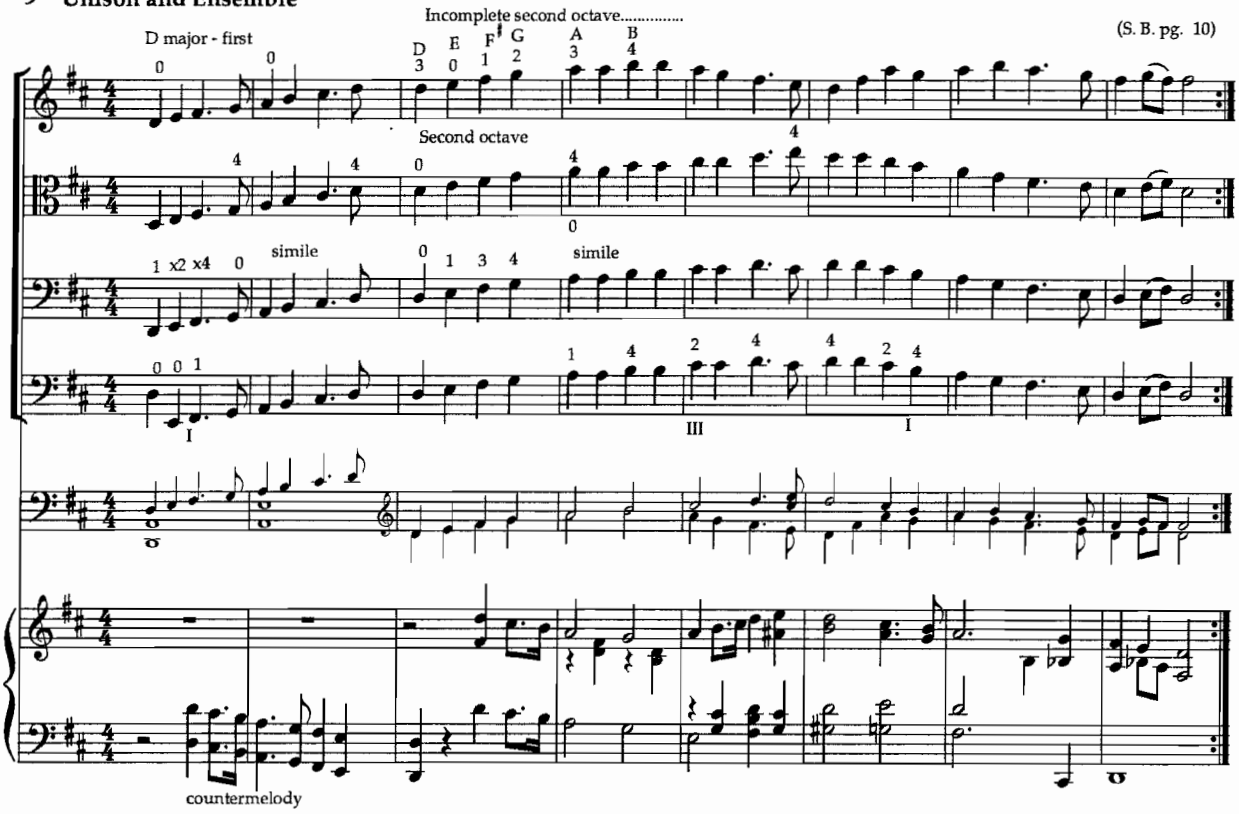
2. The use of the FOURTH FINGER for violins and violas has been prepared throughout Chapters I and II. In line 9 the fourth finger MUST be employed to reach the high B and E, respectively.

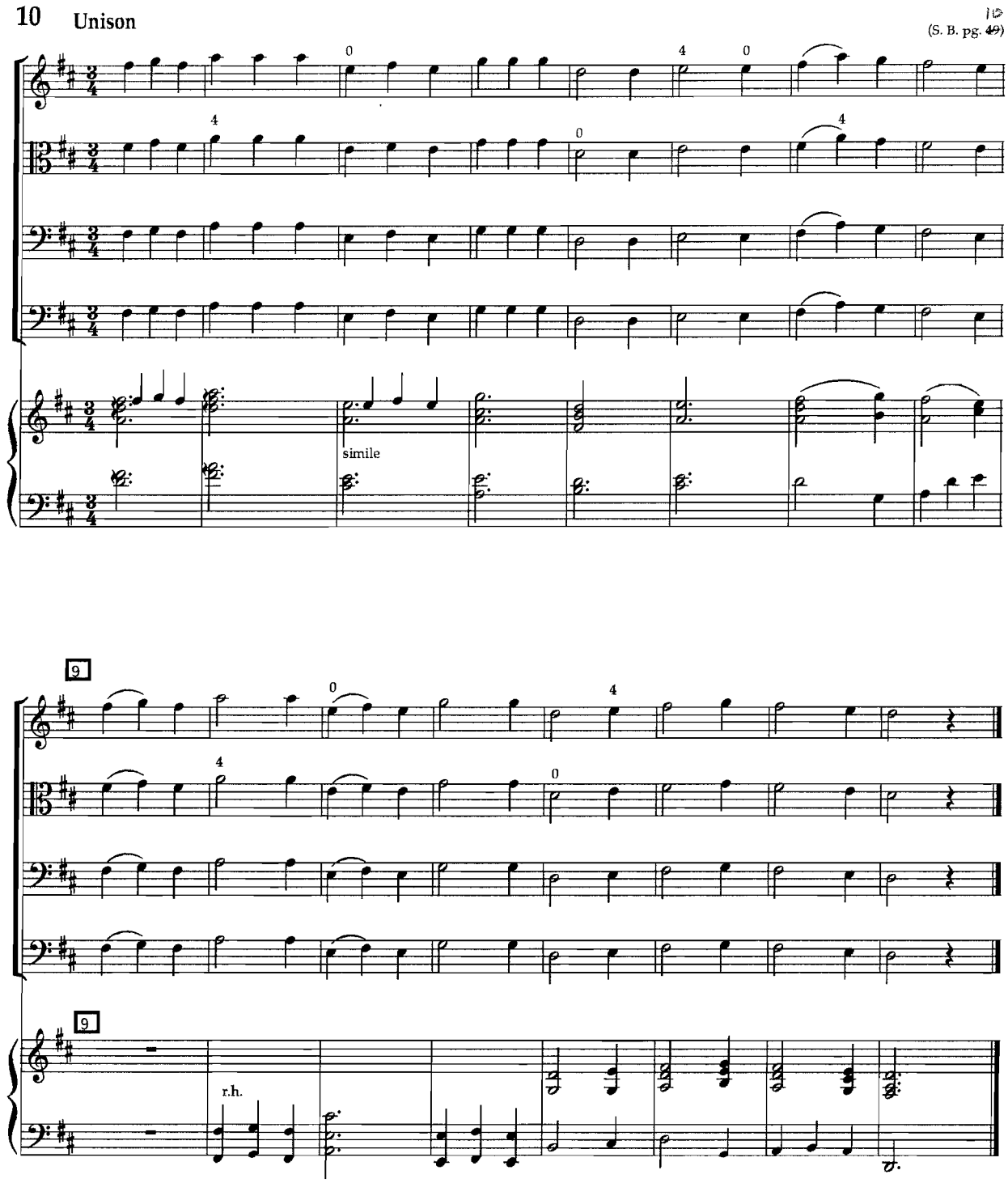
3. Cellos will use both regular and extended positions in line 9.

4. **Note names and fingerings are shown in the Students' Books.**

Upward Extension of D Major

9 Unison and Ensemble




10
Unison
(S. B. pg. 49)
simile
9
9
r.h.

C# ON THE G STRING FOR VIOLINS

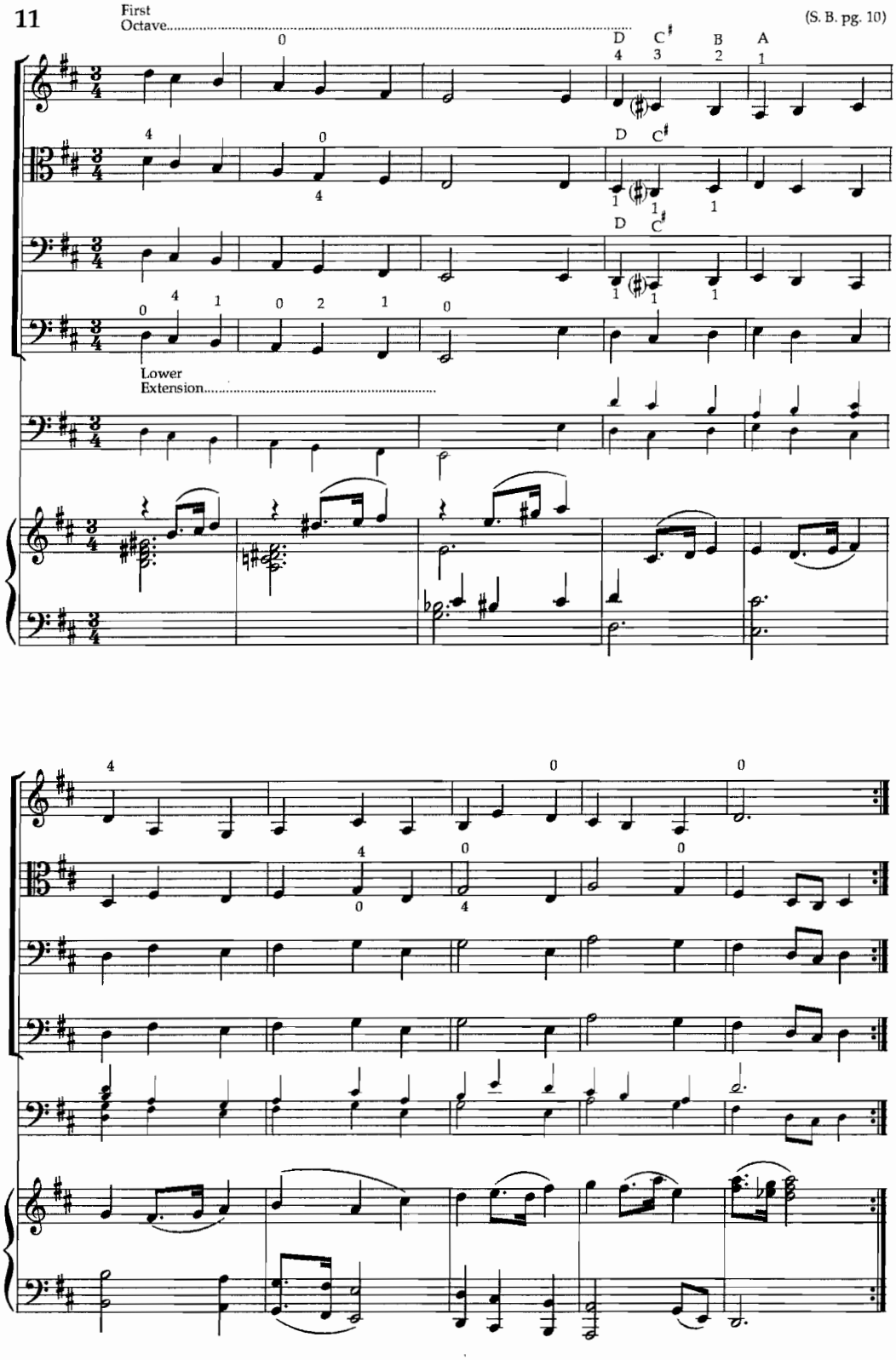
LOWERED FIRST FINGER FOR VIOLAS AND CELLOS

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

Violins. The D in meassure 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.

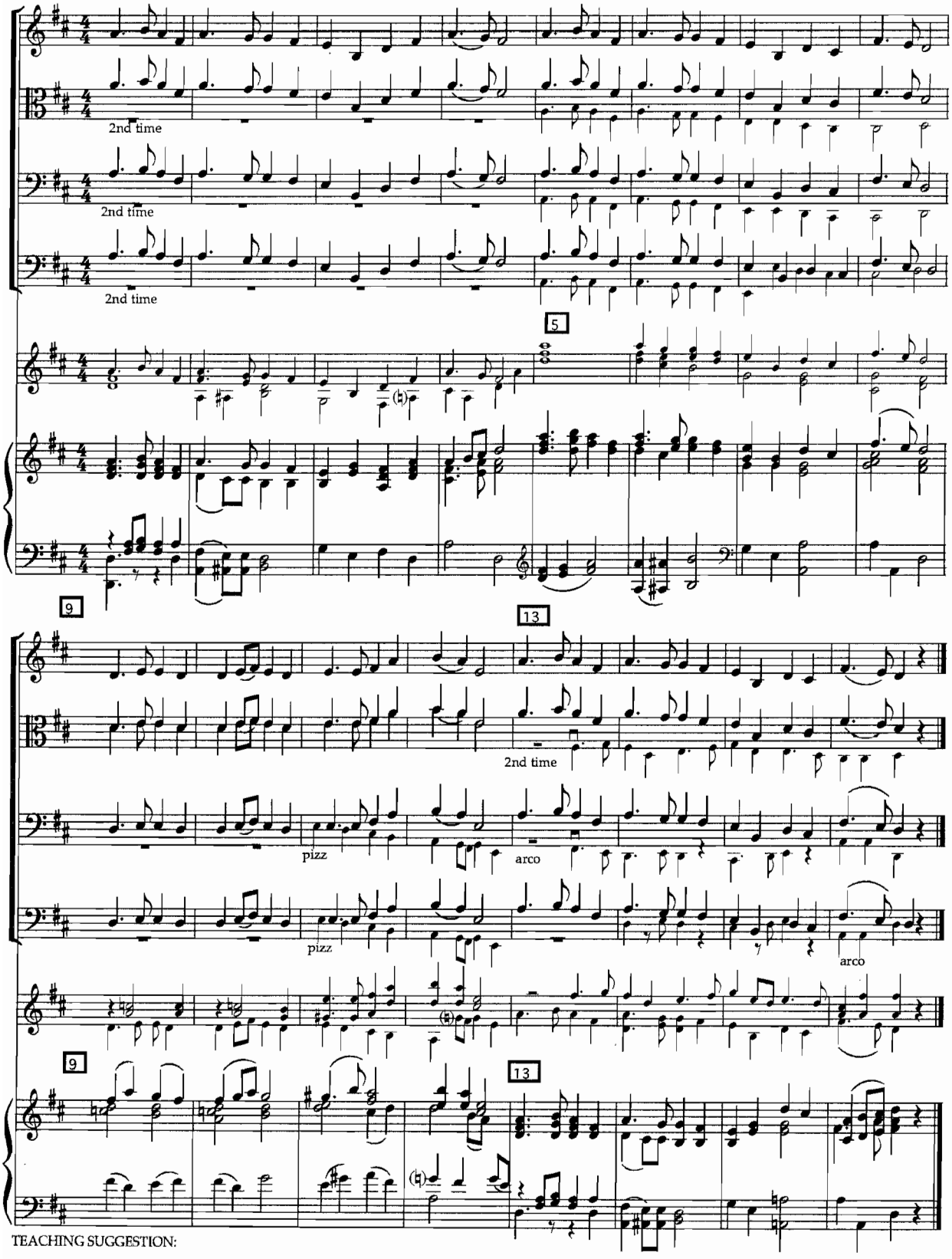
These enriched harmonies depart somewhat from the conventional and demand added concentration from the players!



In The Gloaming
Concert Version in D Major

12 **Unison and Ensemble** (S. B. pg.10)

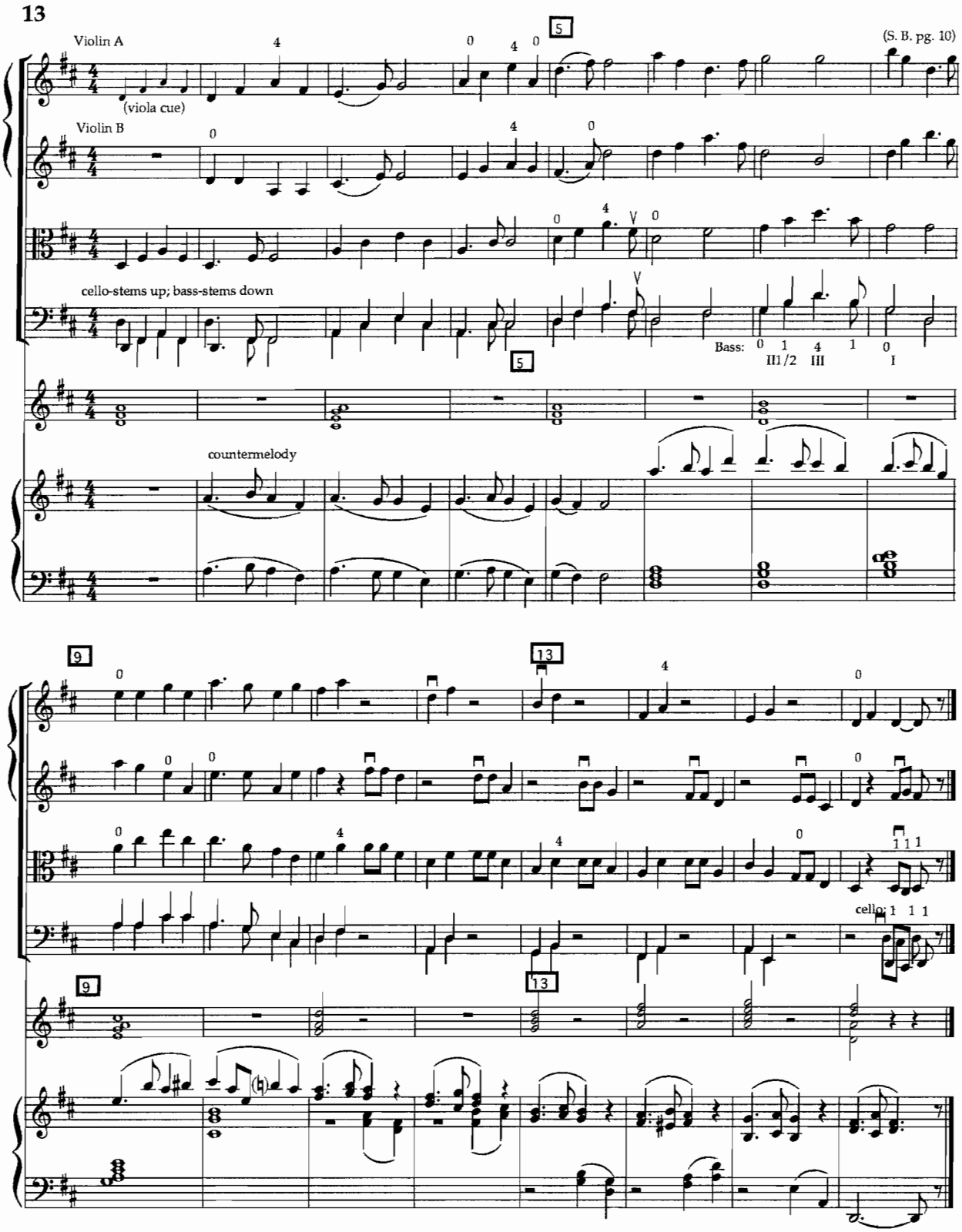
Slowly **Harrison**



TEACHING SUGGESTION:

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

D Major Arpeggio
Ensemble



TEACHING SUGGESTION:

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

New Chromatics in D Major

E TO E# CHROMATIC

A TO A# CHROMATIC

FIRST FINGER HALF-STEP SLIDE FOR VIOLINS

This is a good time to introduce the idea of ENHARMONICS. The pitch E# *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# 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 3 for the A# and B, but will slide the first finger between these two notes in measure 6!

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

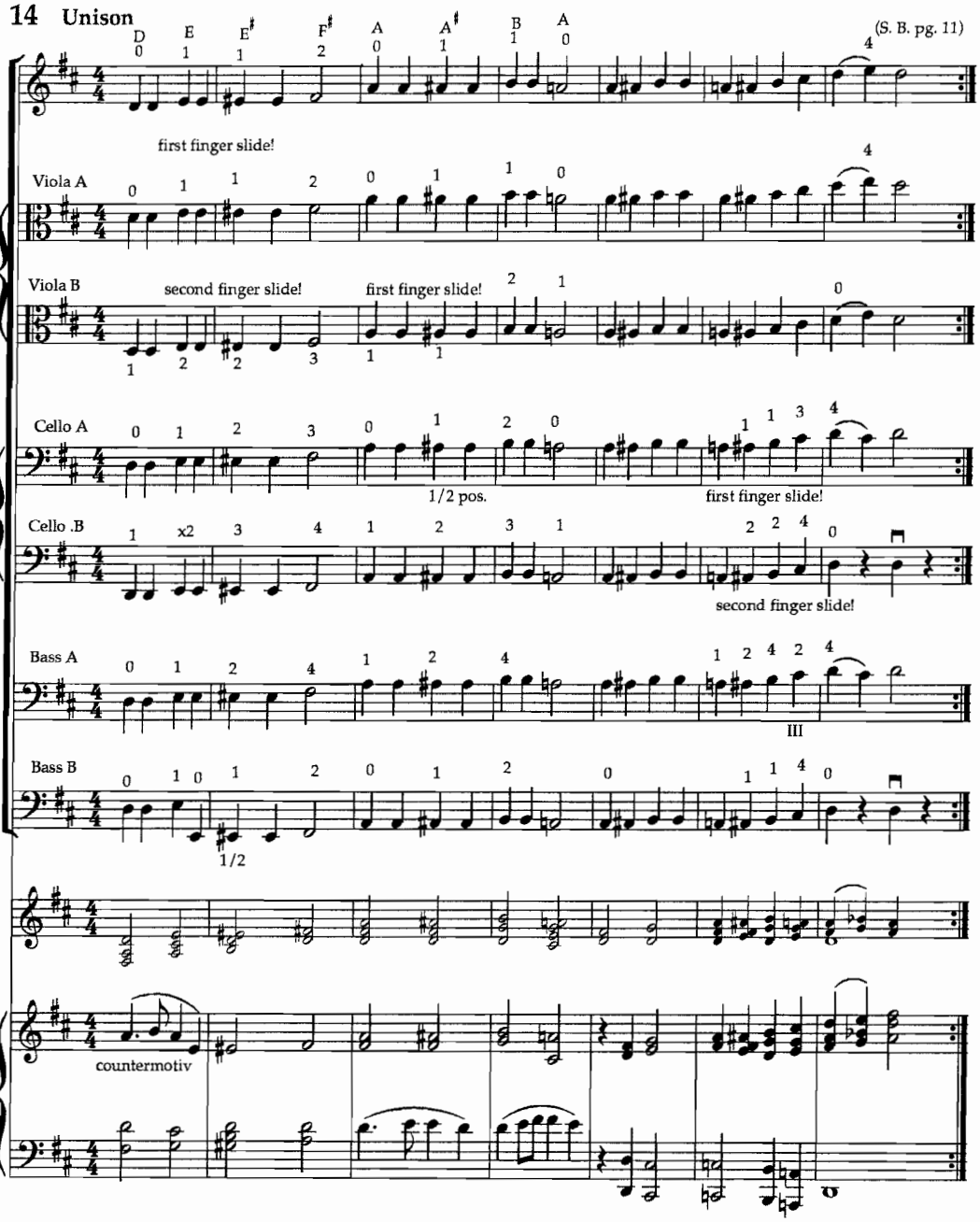
The violas, cellos and basses should alternate between the A and B lines on successive replays of this line.

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*.



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.

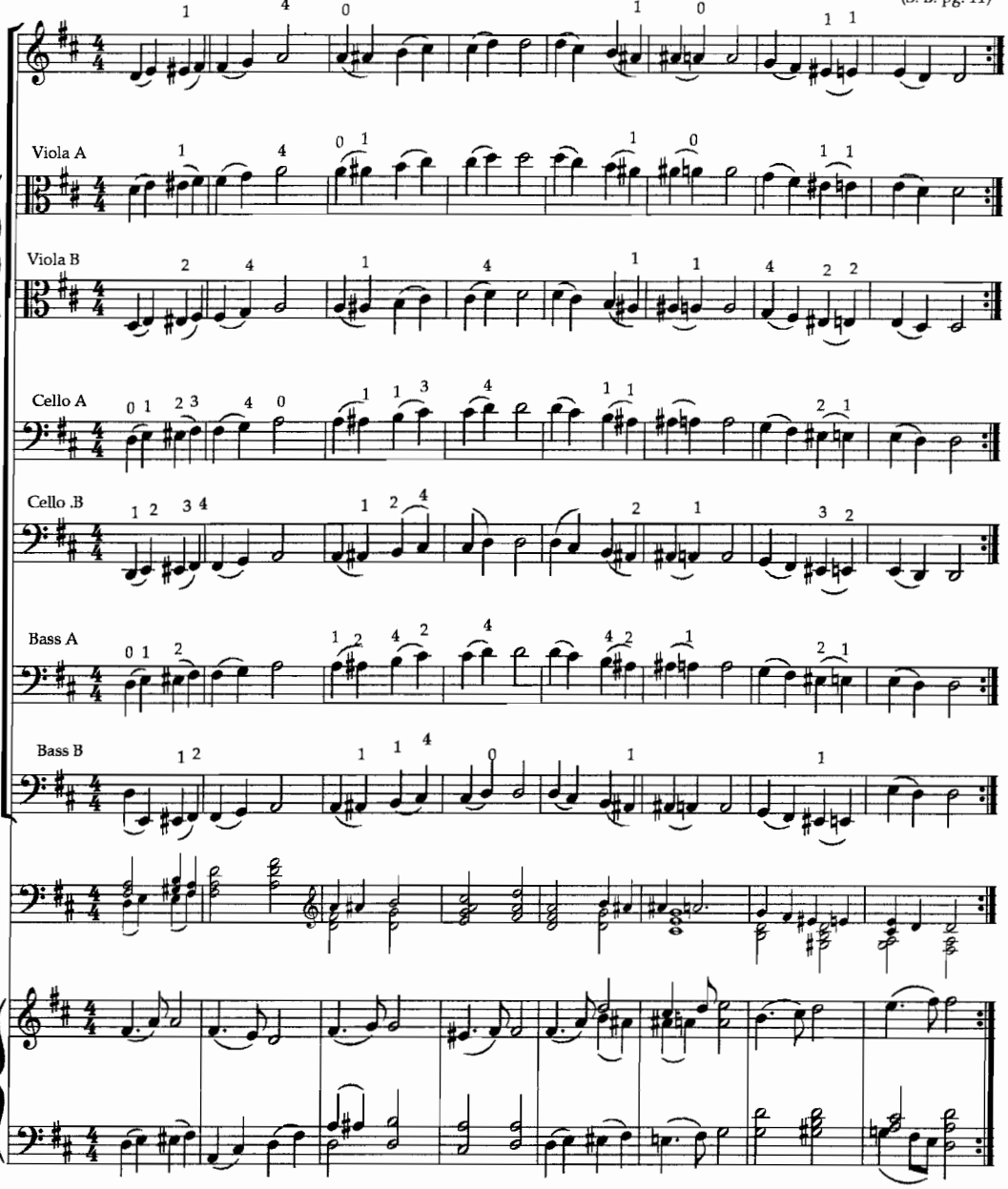
Play this line three times as in line 14. Try using varying dynamic levels on the replays.

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)



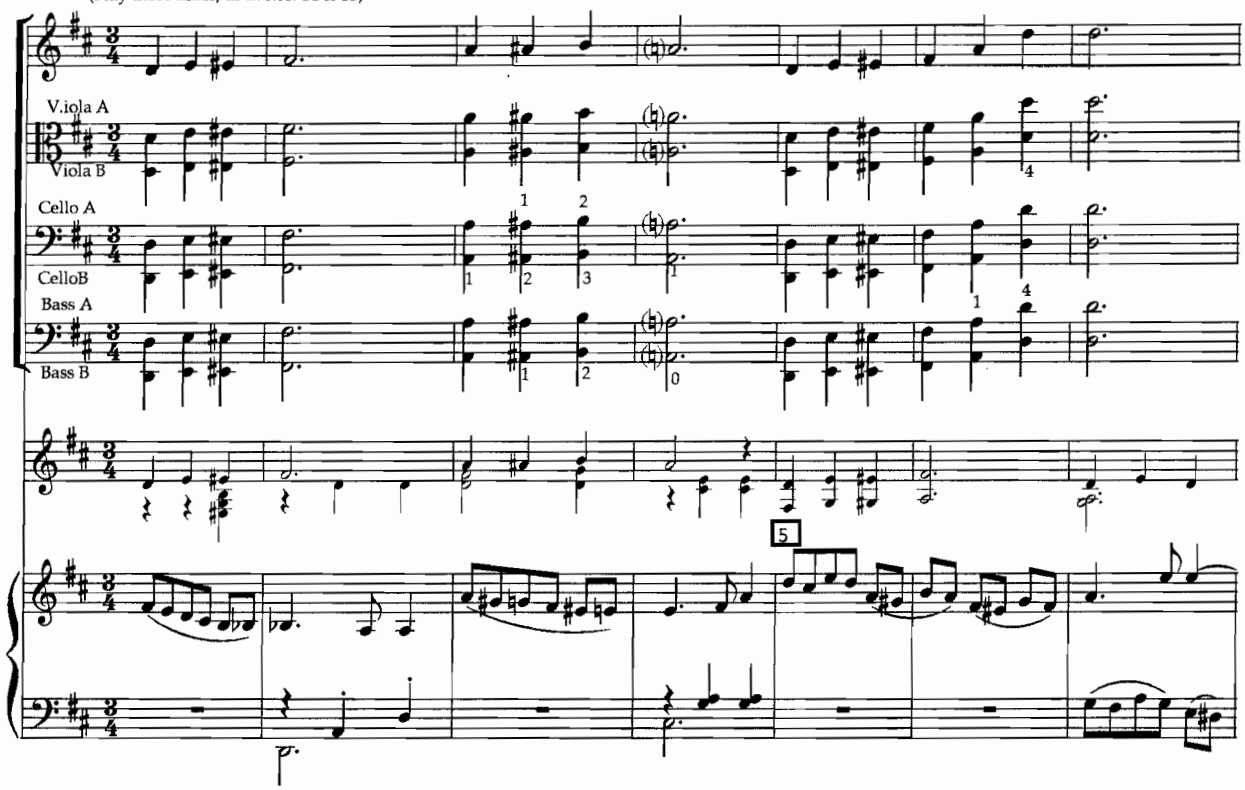
"Chromatic Waltz"

Introducing a New Chromatic

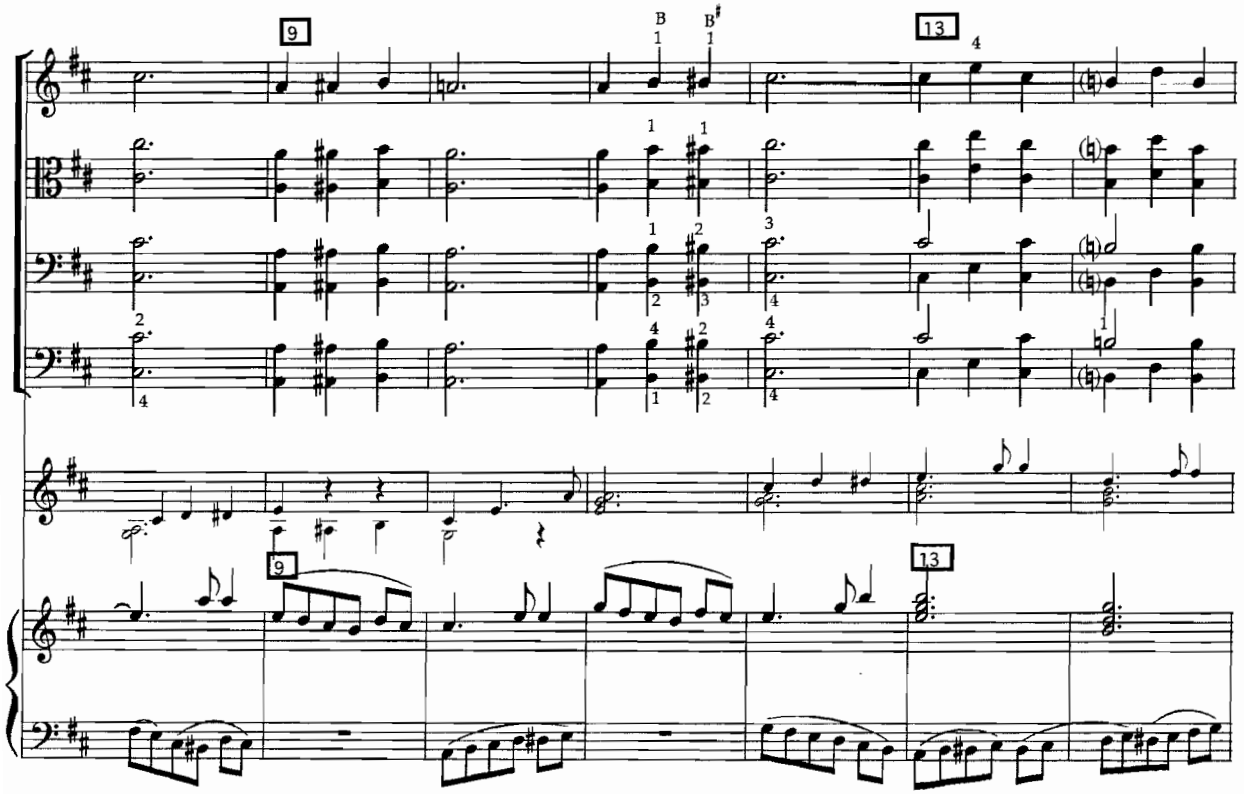
16 Unison

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

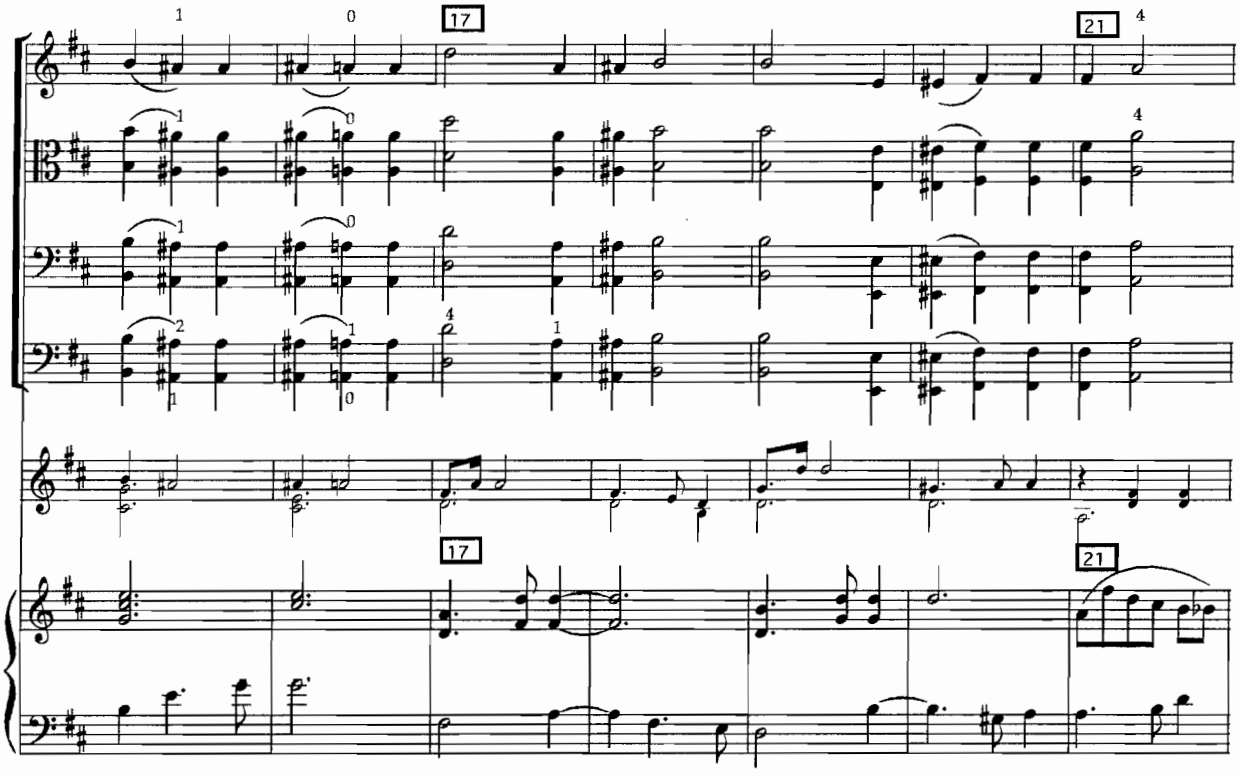
(S. B. pg. 11)

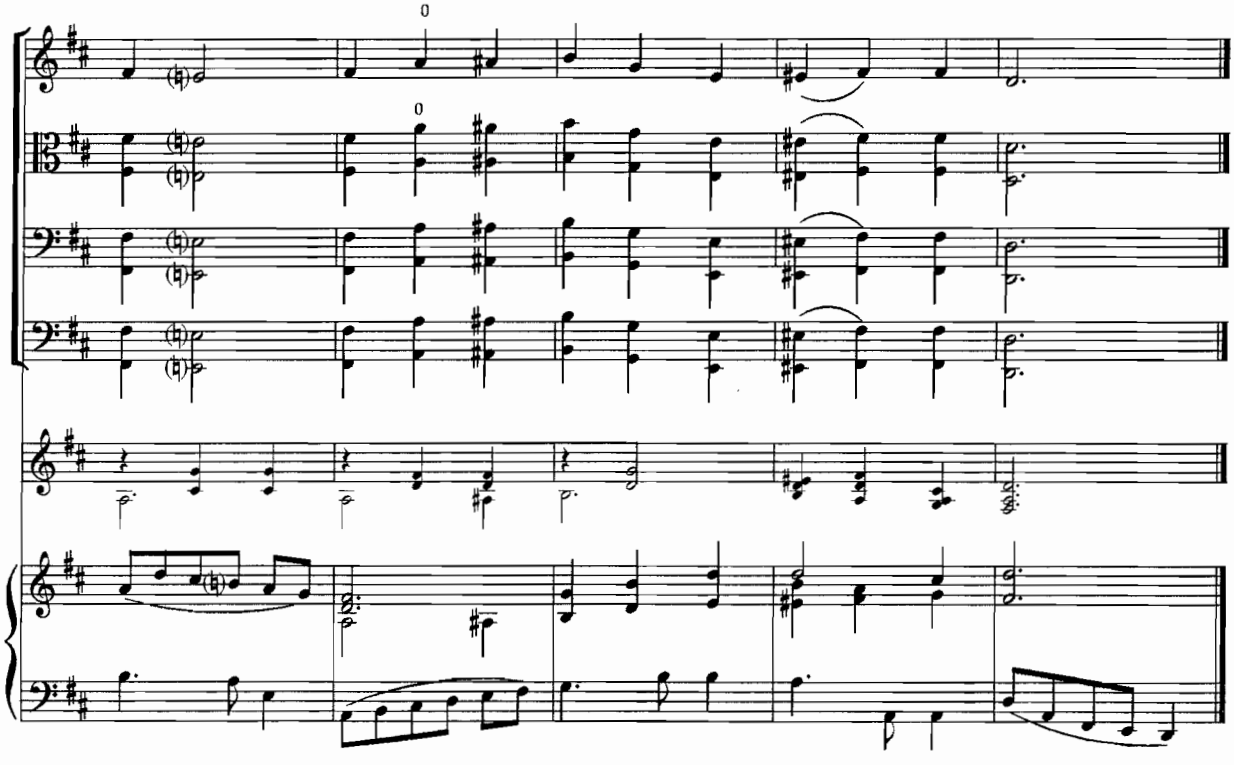


New Chromatic!



"Chromatic Waltz" (cont'd)

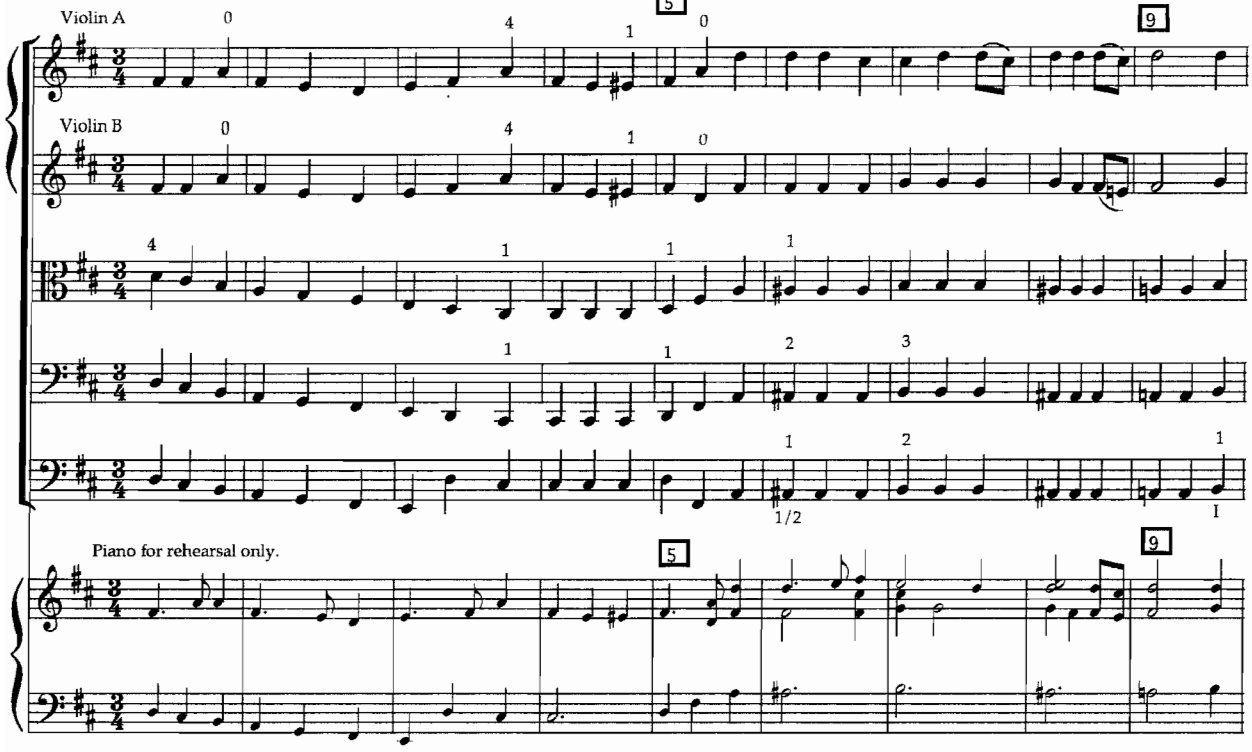


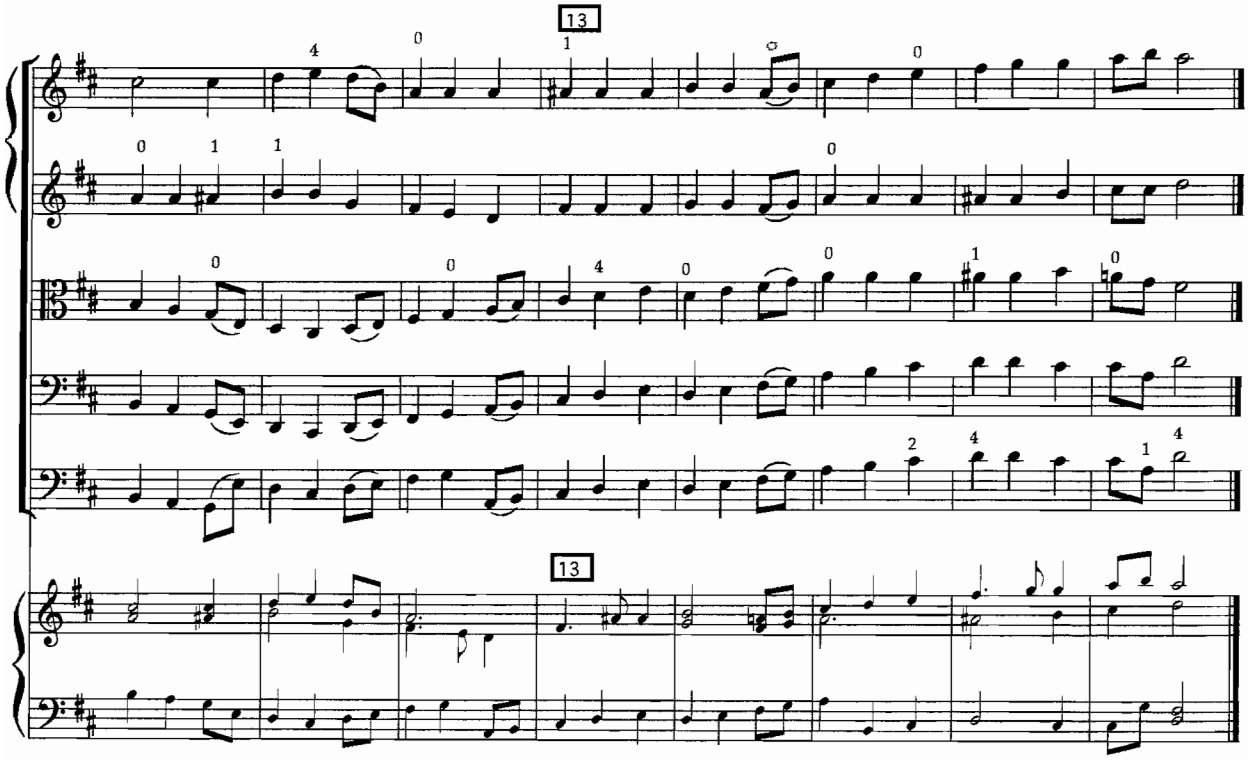


Preparation for "Largo"

Chromatic Ensemble and Rhythmic Variation

17 Violins *divisi*. Interchange A and B parts on replay. (S. B. pg. 11)





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)
Dvorak

18

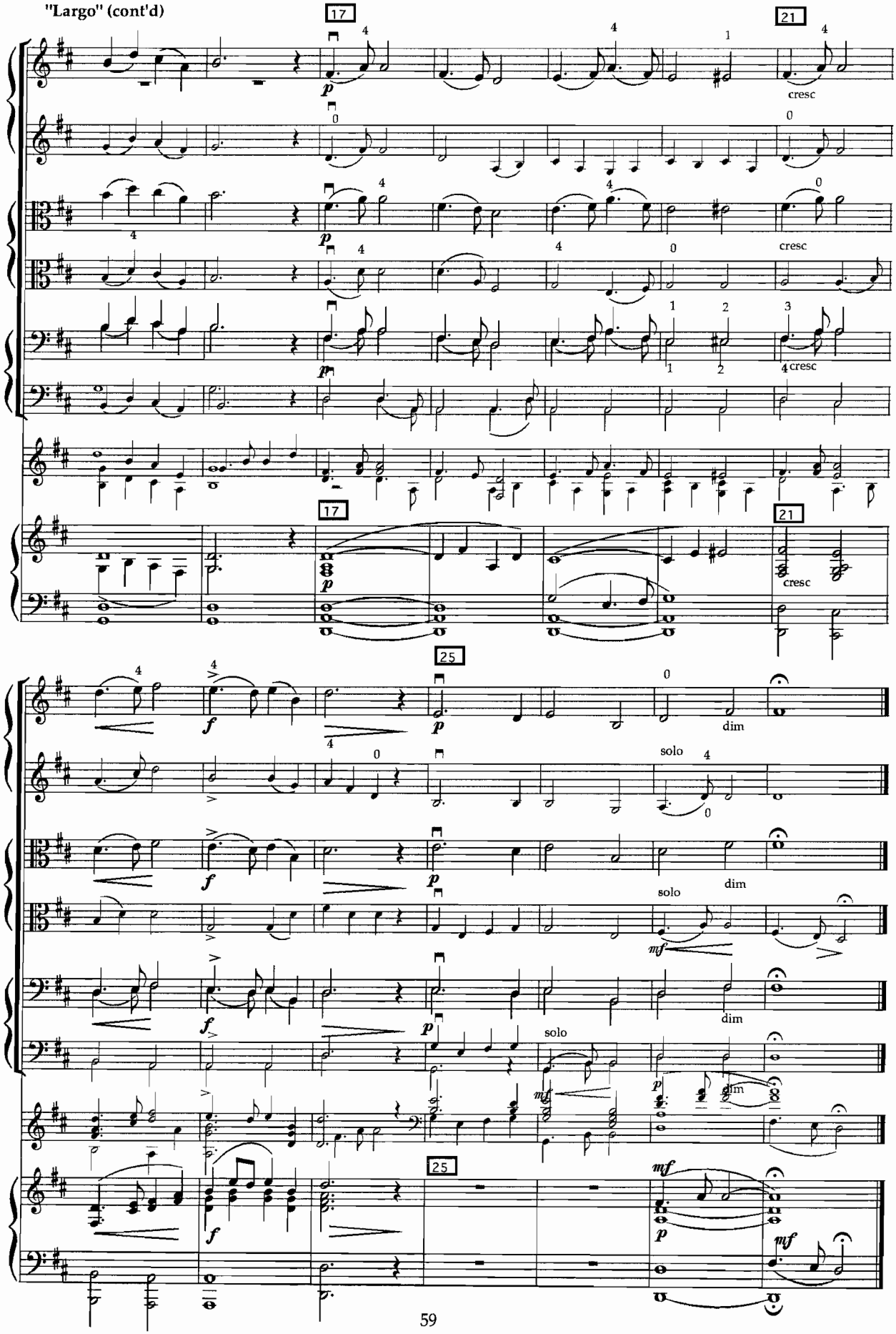
Violin A (melody)
Violin B (harmony)
Viola A (melody)
Viola B (harmony)
Cello-Bass A (melody)
Cello/Bass B (harmony)
Rehearsal
Concert

5

9

13

pp violin A tacet second time to 17


17
21
25
cresc
dim
solo

Chapter 5- A Major

Instructional Guide

Positions:

The violins and violas will remain in Ist 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 used 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.

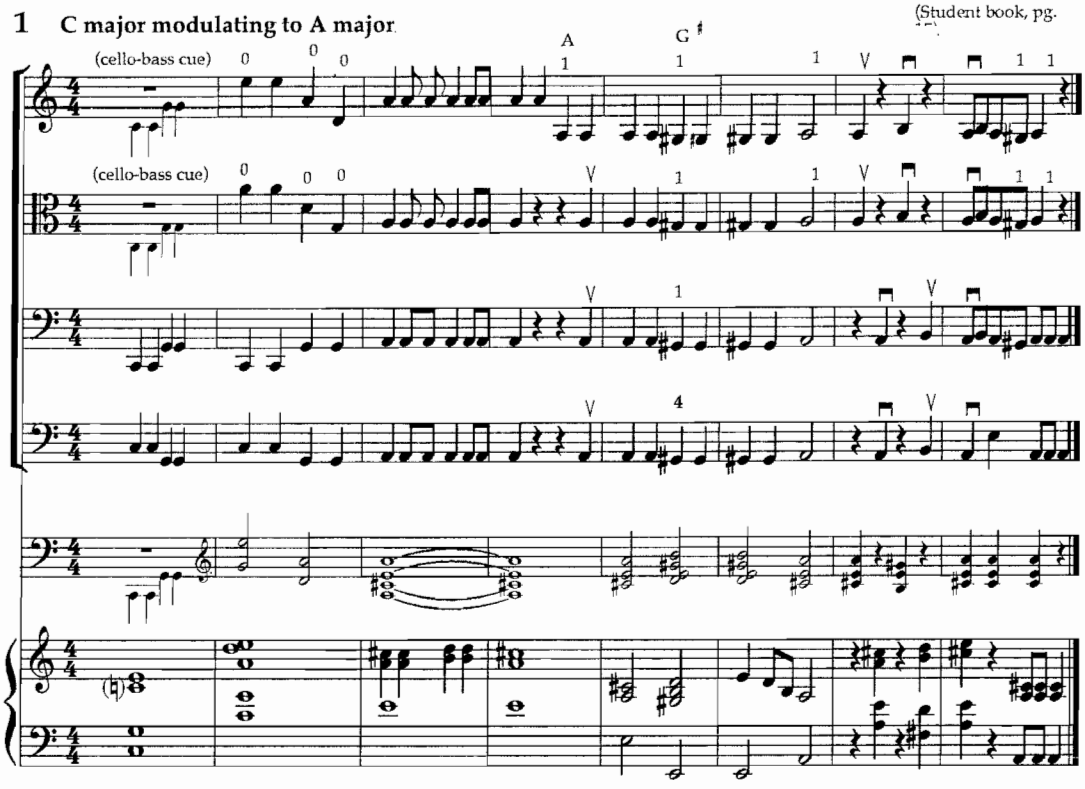
CHAPTER 5 - A Major

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).

1 C major modulating to A major

(Student book, pg.



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.

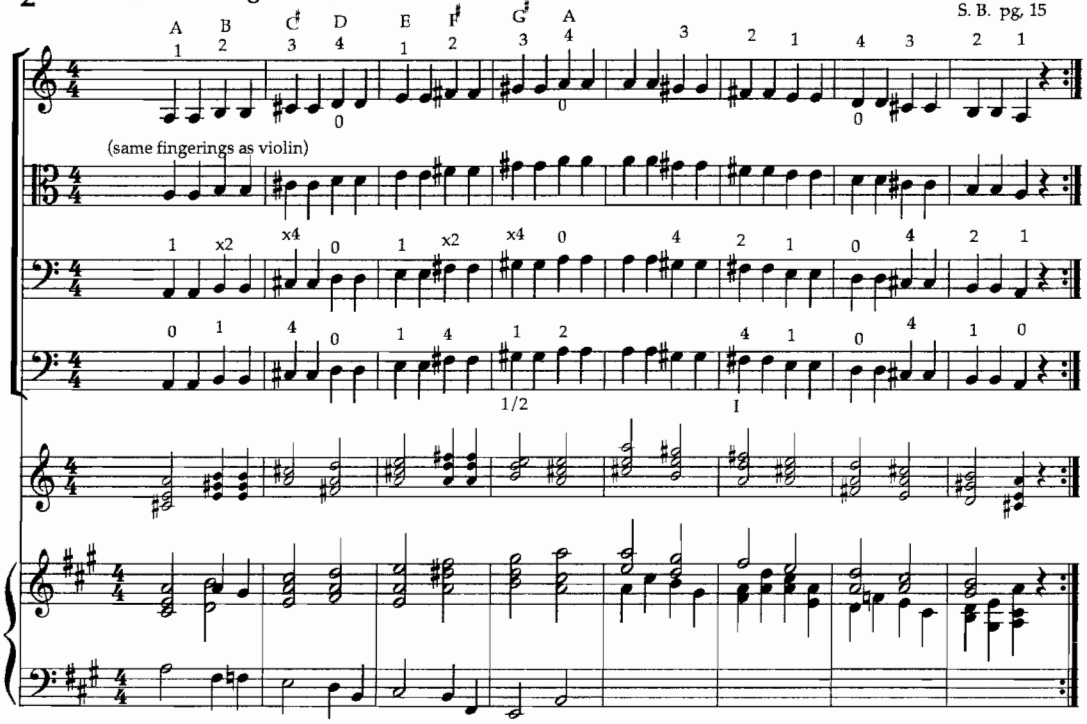
The cellos will employ extended position for this scale. Note that the designations x2, x4 are replaced with the numerals only.

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.

2 A Major Scale (without signature)

S. B. pg. 15



The Detached Stroke

3 A Major with Signature

(Student book, pg.

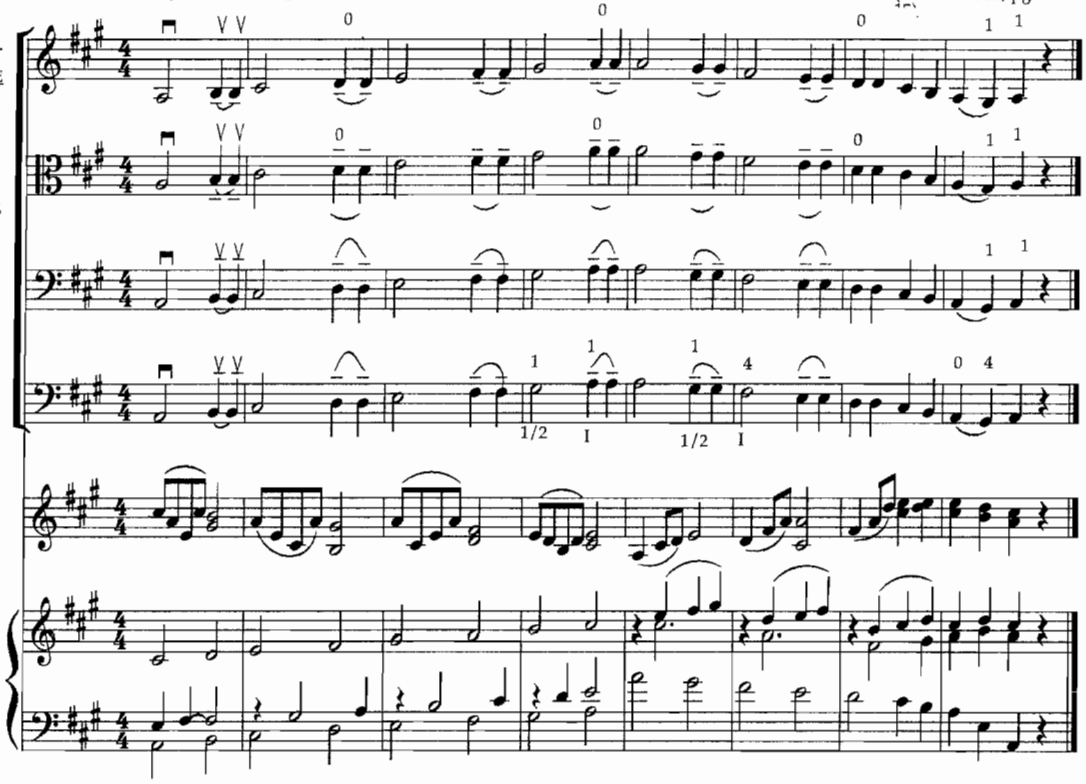
THE SIGNATURE OF A MAJOR

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 signauture 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. Thehalf-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)

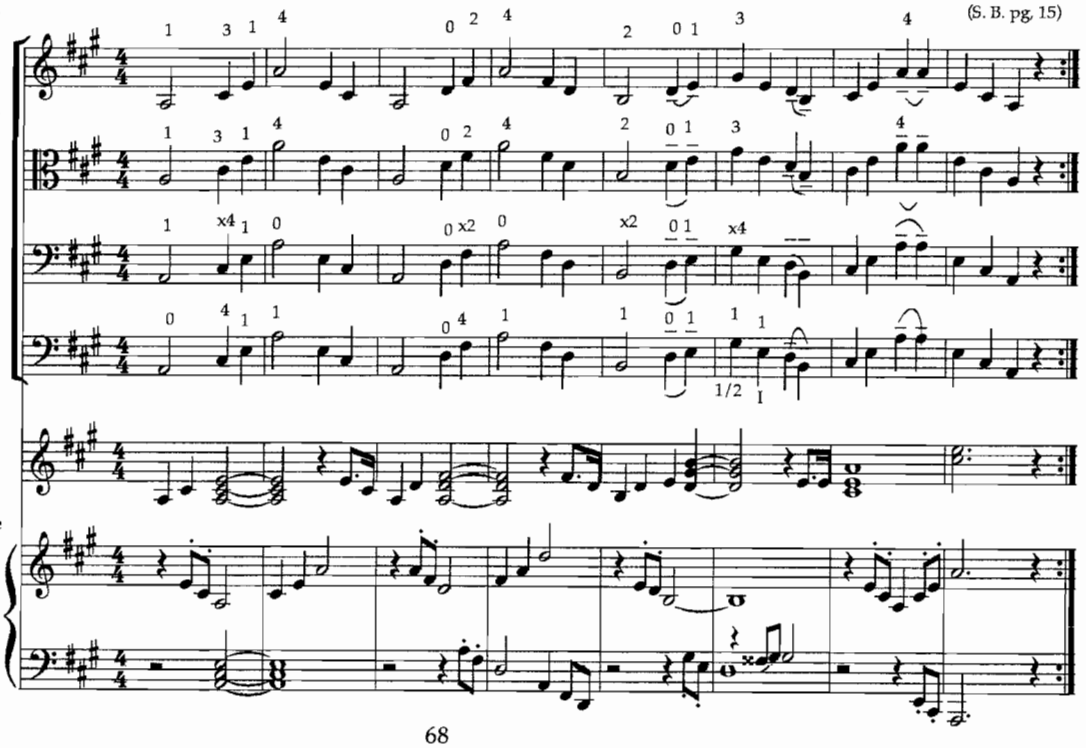
REACHING THE MAJOR THIRDS A TO C#, AND E TO G#

The violins,violas and cellos are challanged 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 fingers 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 sucession between measures 5 & 6!



5 Broken Thirds

(Student book, pg. 15)

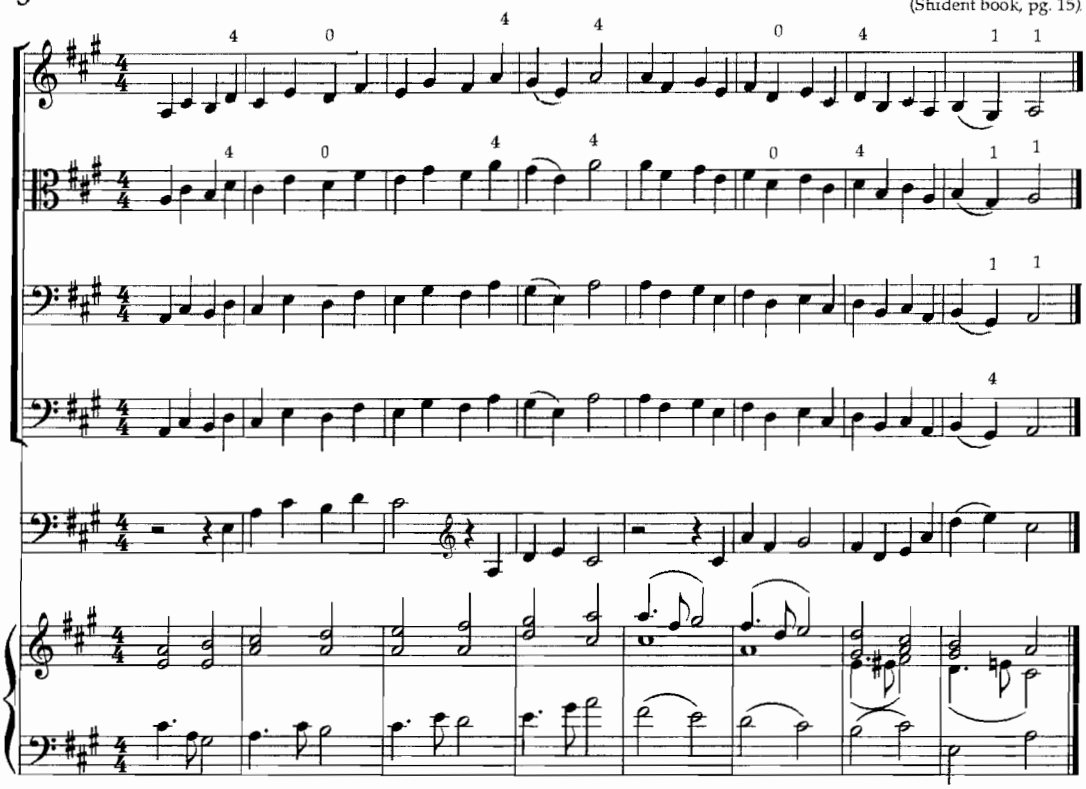
NEW "SENSATIONS" IN THE LEFT HAND

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 mus tbe FLEXIBLEe 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.



6 A Major Scale - Second Octave

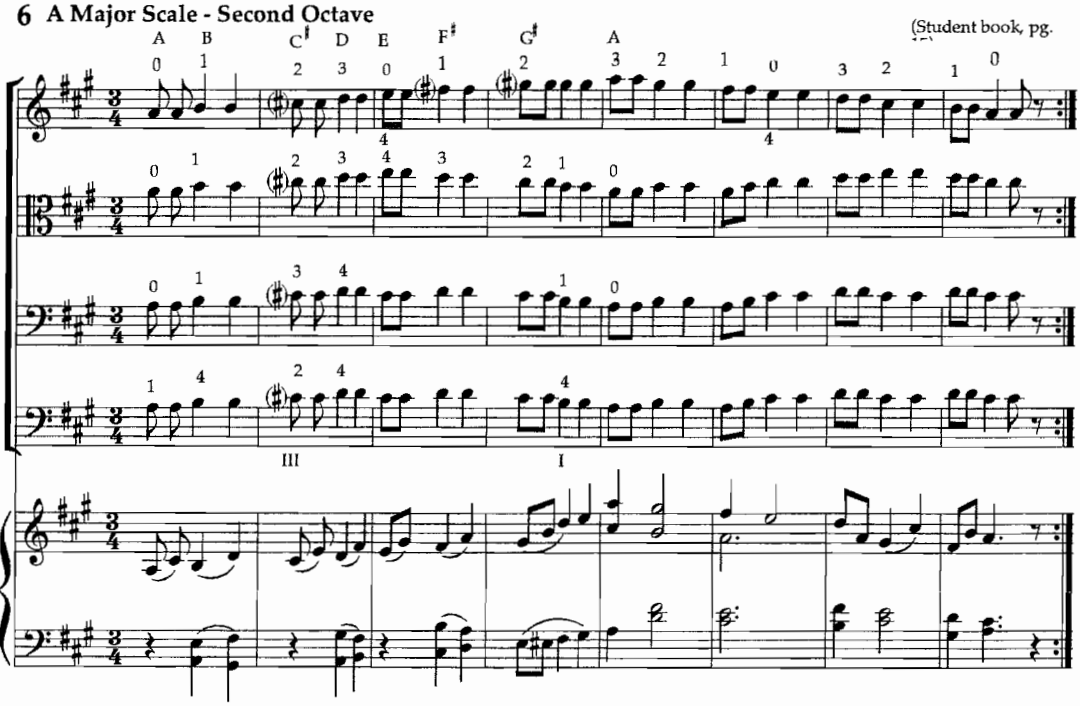
(Student book, pg.

COMPLETE SECOND OCTAVE FOR VIOLINS

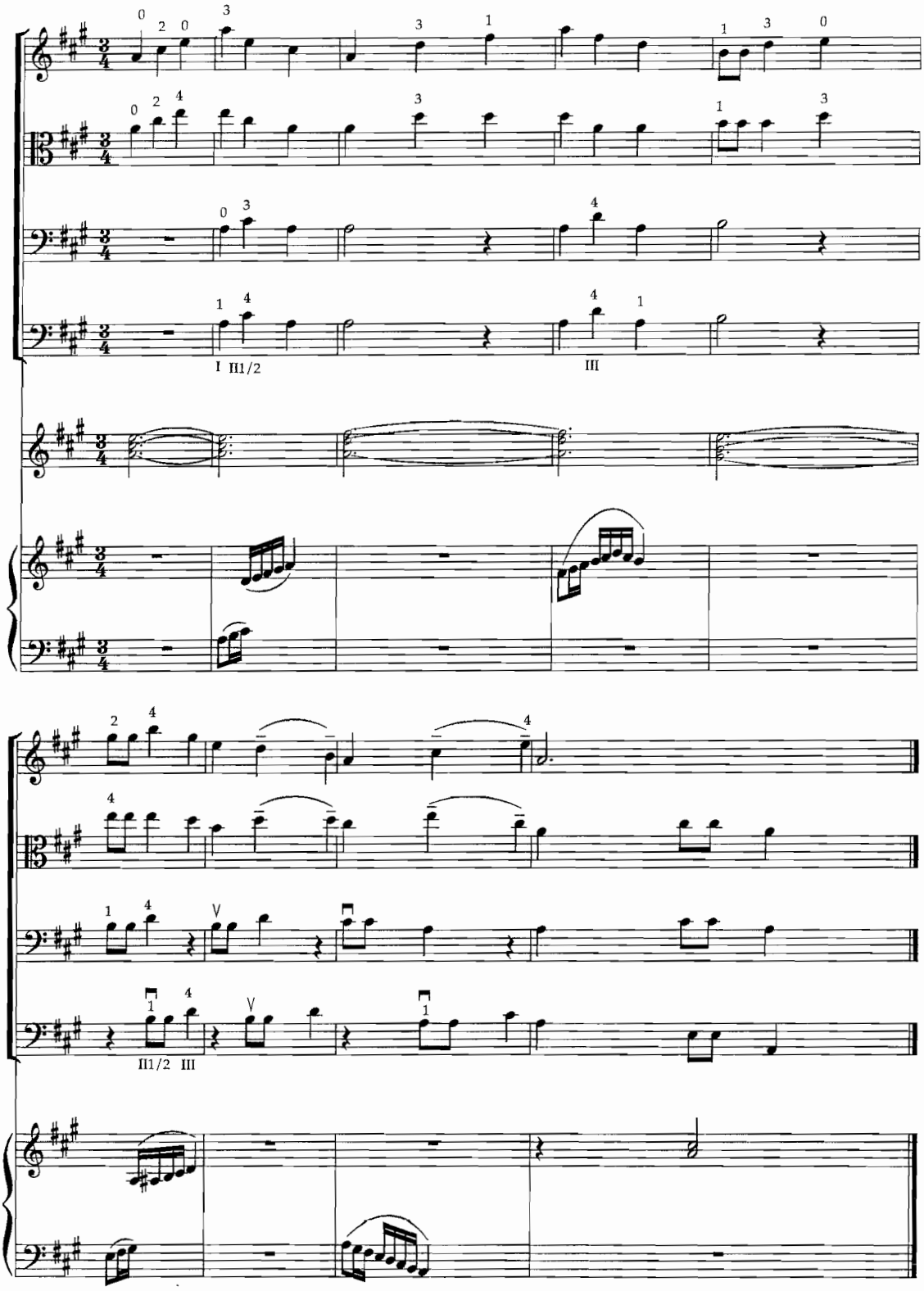
INCOMPLETE SECOND OCTAVE FOR VIOLA, CELLO & BASS

(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

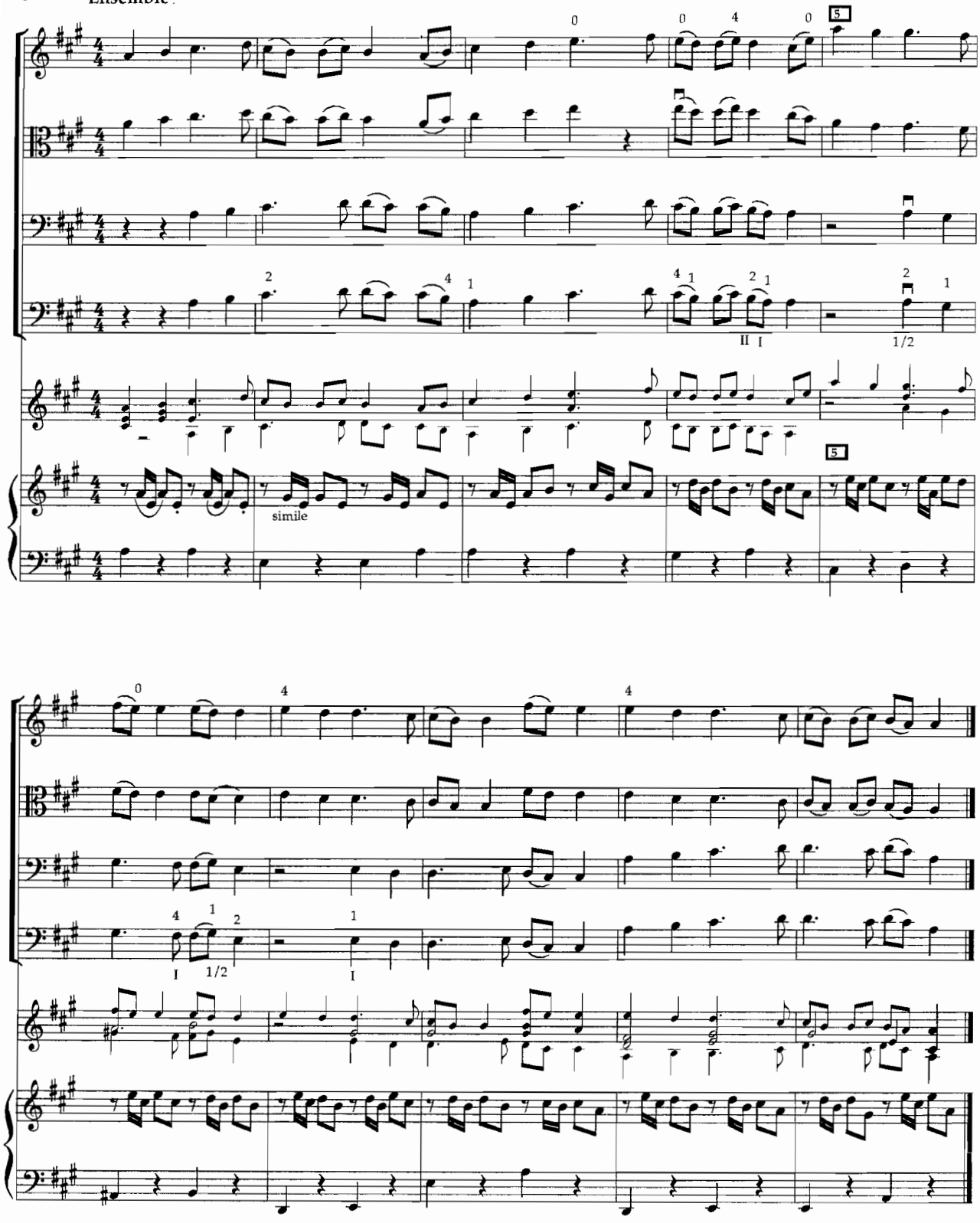


Theme from "The Bartered Bride"

adapted from the opera by Smetana

8 **Ensemble**

(Student book, pg. 15)



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?

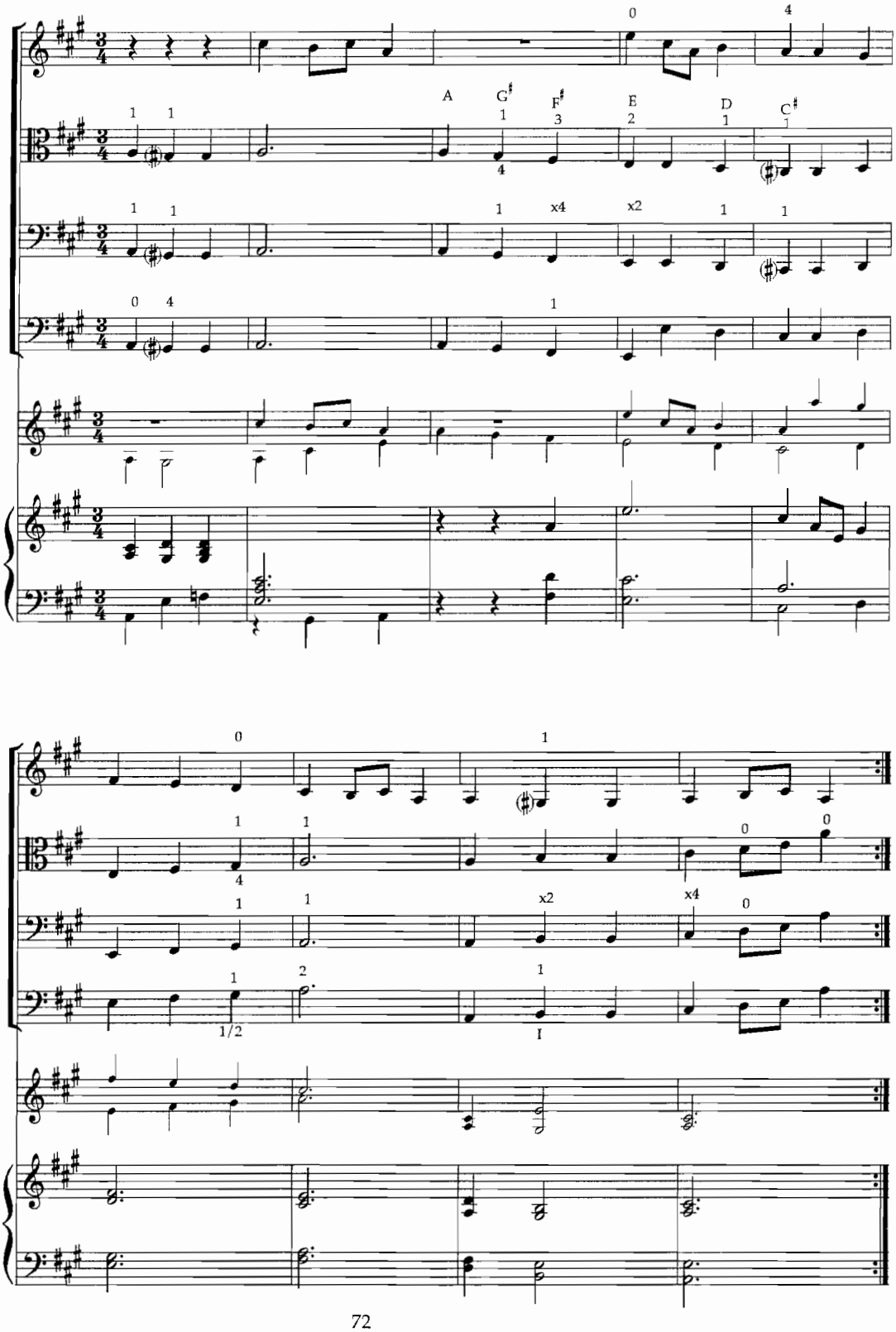
Violins are asked to employ fourth finger for A in measure 5, as shown. This is good technique and is preparatory to playing in the higher positions and remote keys.

The violins, viola 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)

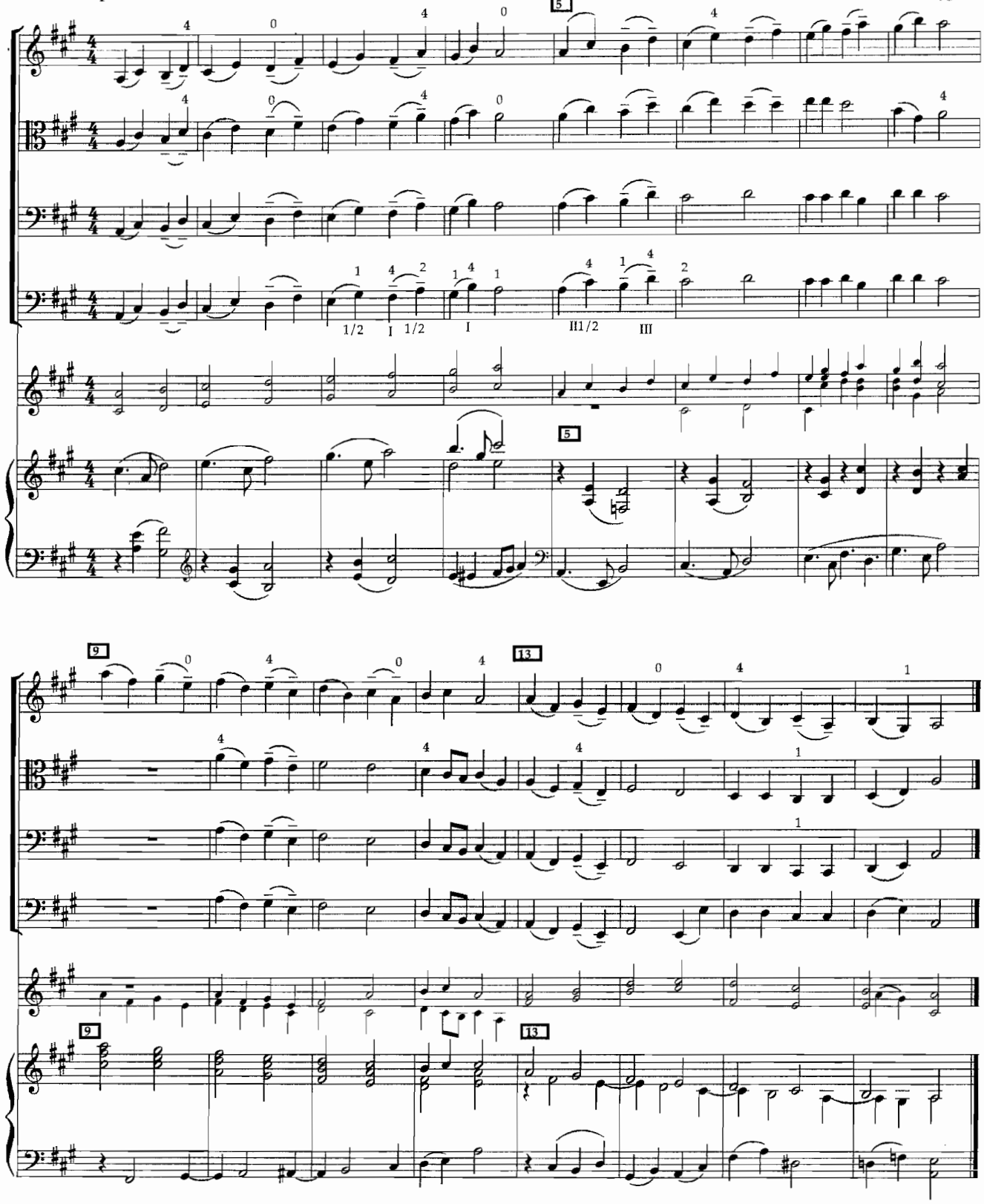


Broken Thirds in Two Octaves

Unison and Ensemble

10 **Use separate strokes at first**

(Student book, pg. 16)



Dotted-Quarter Eighth
in 3/4 time

11 Pluck, then bow

(Student book, pg. 16)

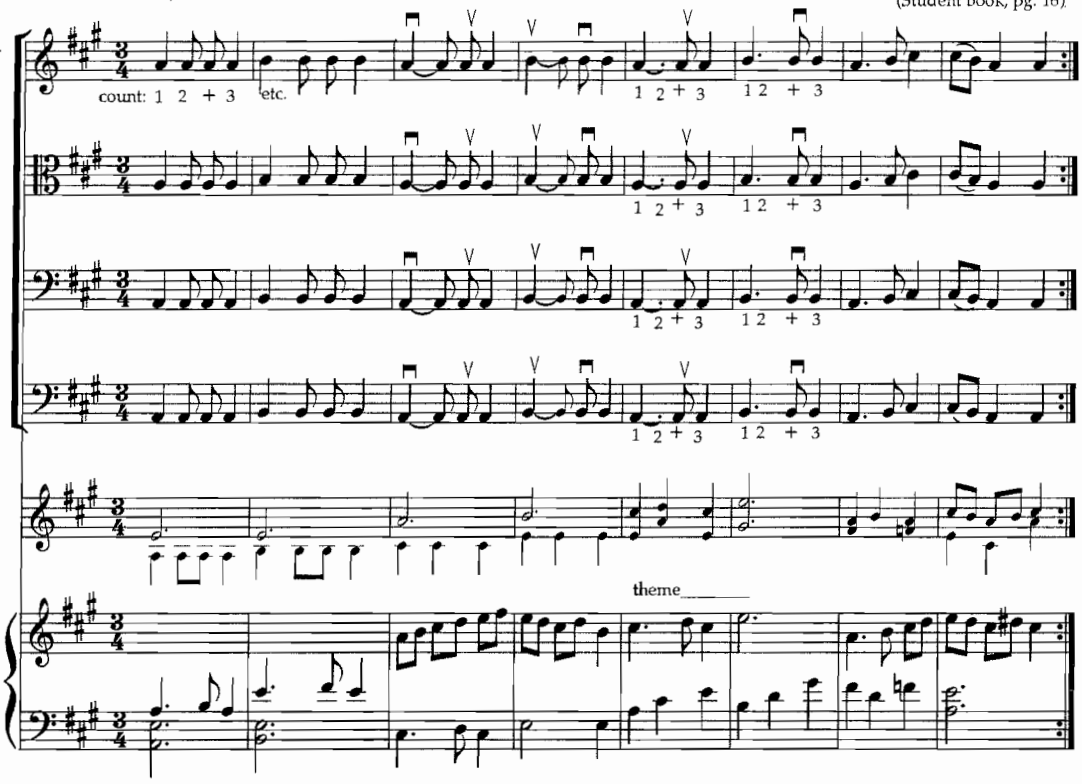
PREPARATION FOR "MOZART AT THE PIANO" (LINE 13)

DOTTED-QUARTER IN 3/4METER

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.

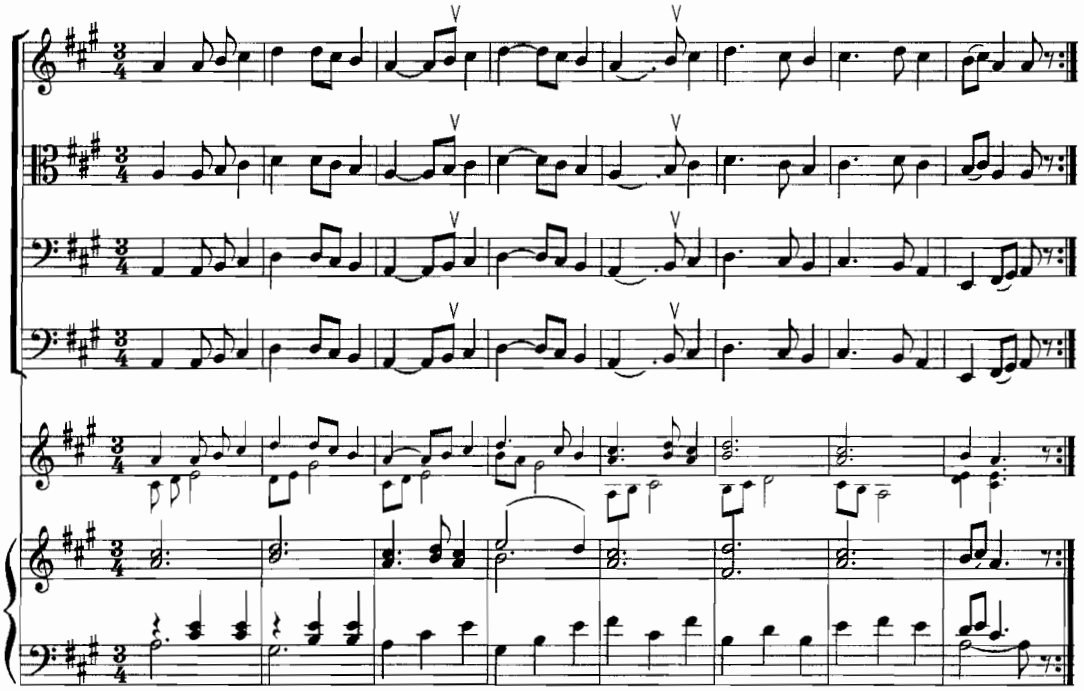
Try clapping, counting and singing before playing (a) *pizz*, and then, (b) *arco*.



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.

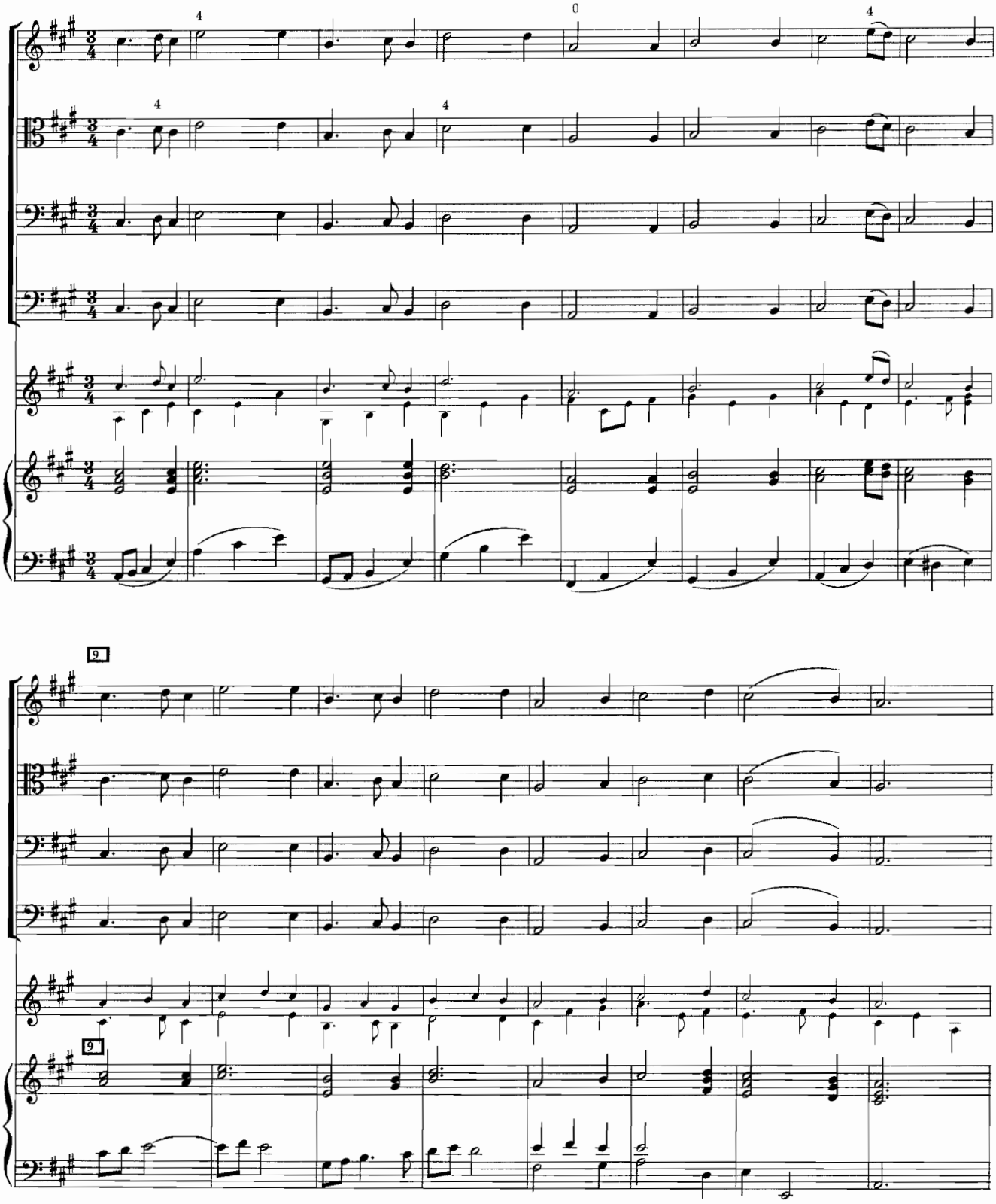


Mozart at the Piano

Adapted from the Piano Sonata

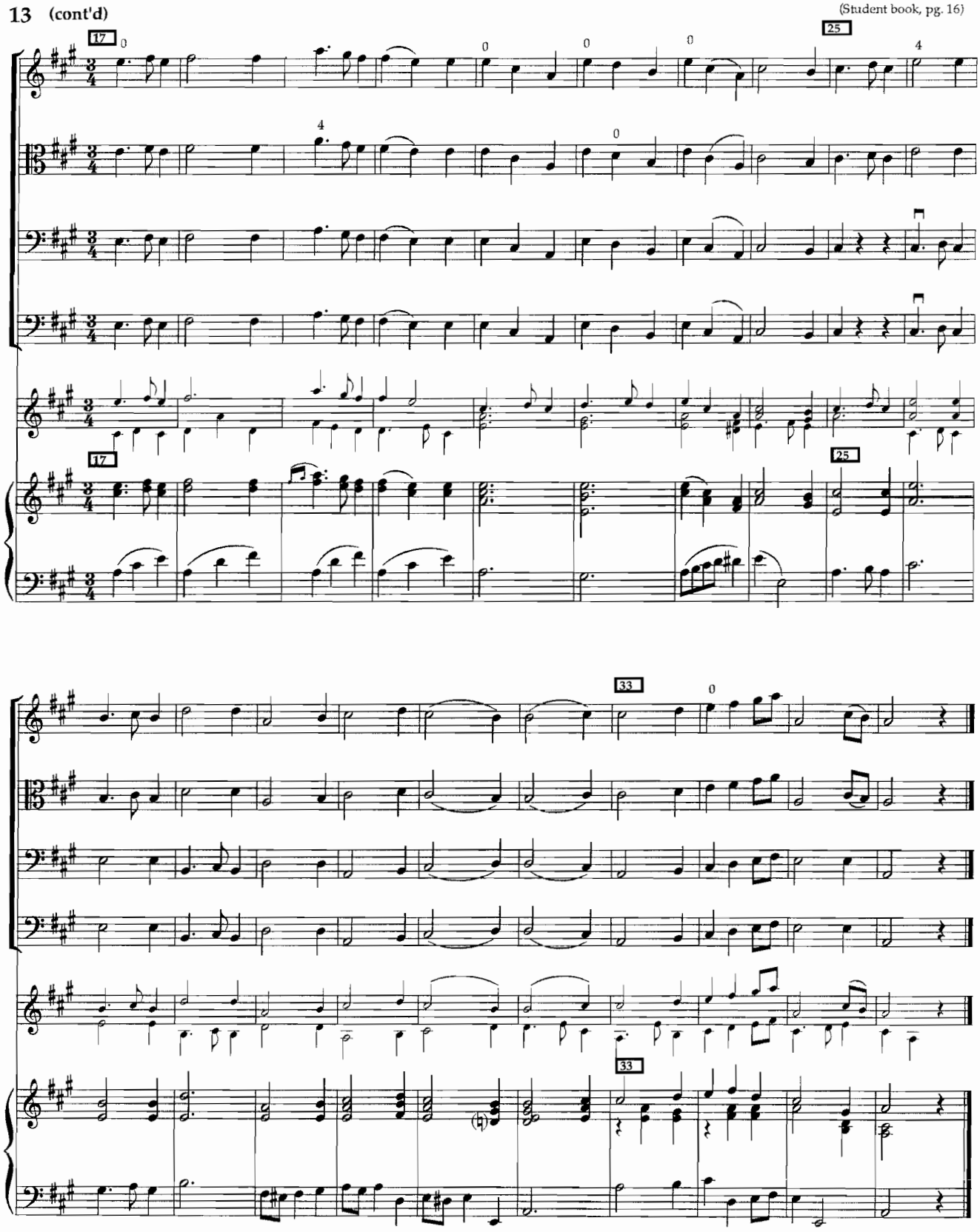
13 Unison and Ensemble

(Student book, pg. 16)



13 (cont'd)

(Student book, pg. 16)



Chapter 6- A Minor

Instructional Guide

Positions:

The violins and violas will remain in Ist 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.

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

Ensemble

1

A major A minor

CONTRASTING THE MAJOR AND MINOR MODES

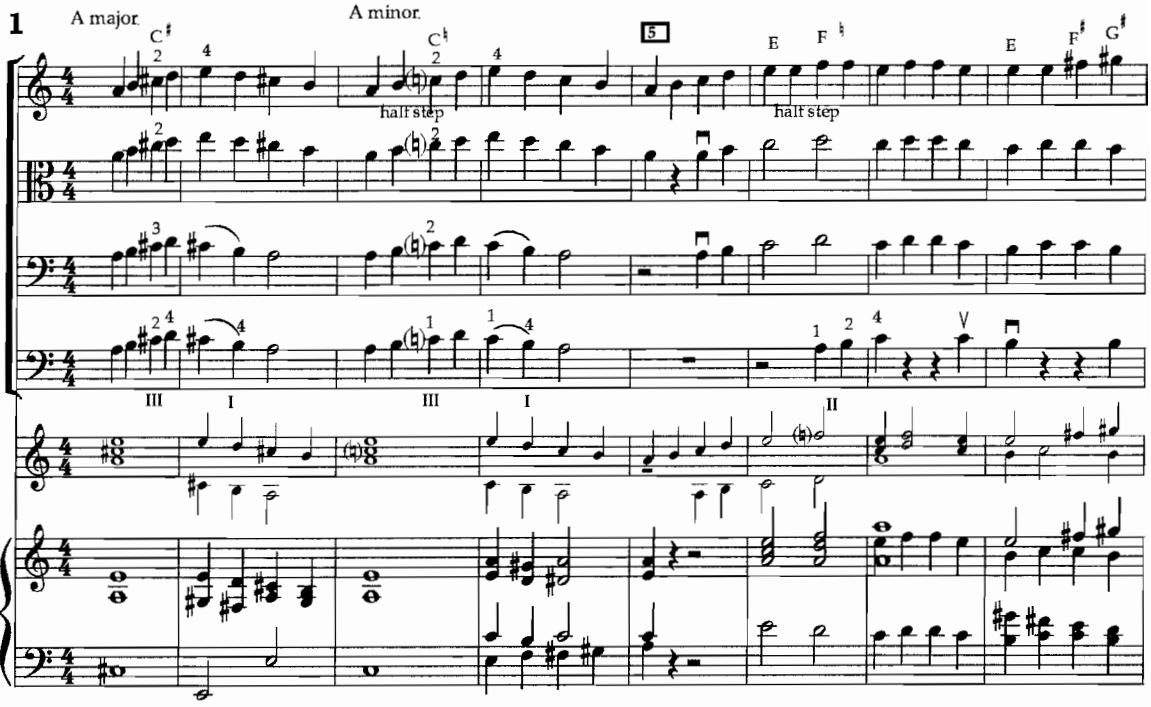
Review the principles of the lowered third step as introduced in Chapter 4 "D Major to D Minor."

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.

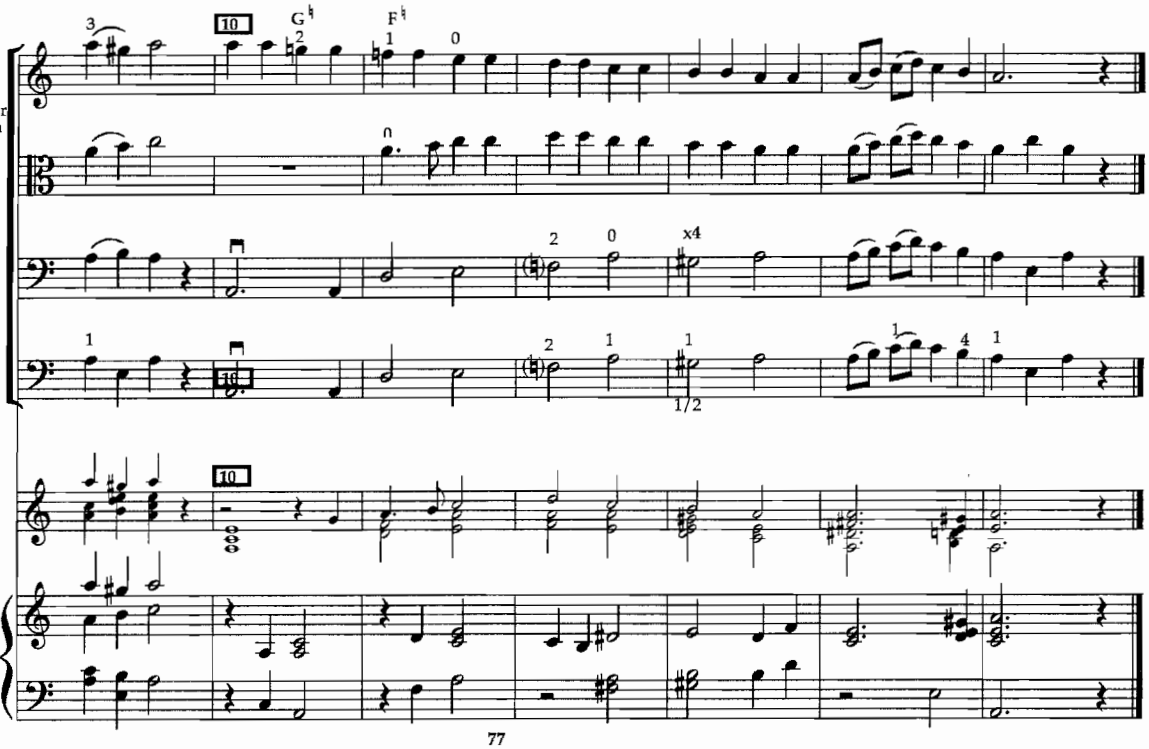
Violins must reach back with their first sfingers to achieve the f in measure 6. BE certain that the finger is placed on its tip and not layed flat on the first joint!

Cellos must "reach" for the G# 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.



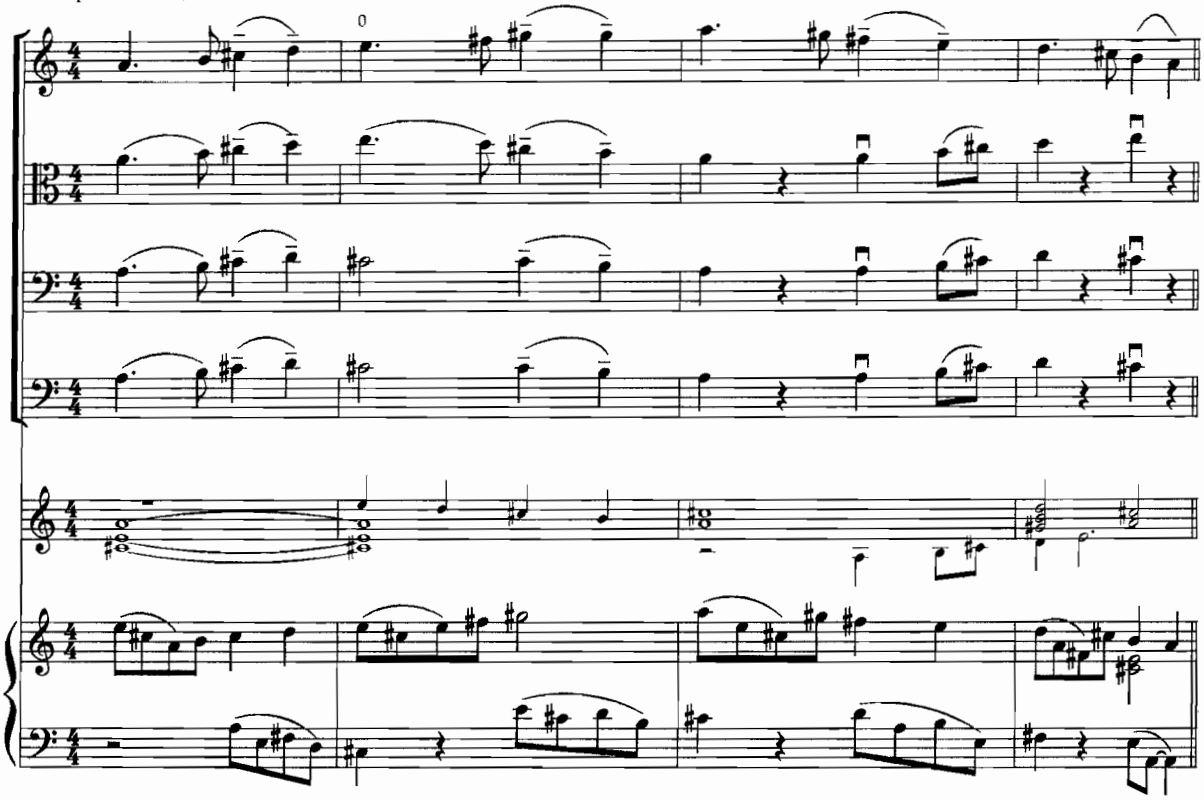
Scale Ensemble

The major and minor modes are presented in ensemble style

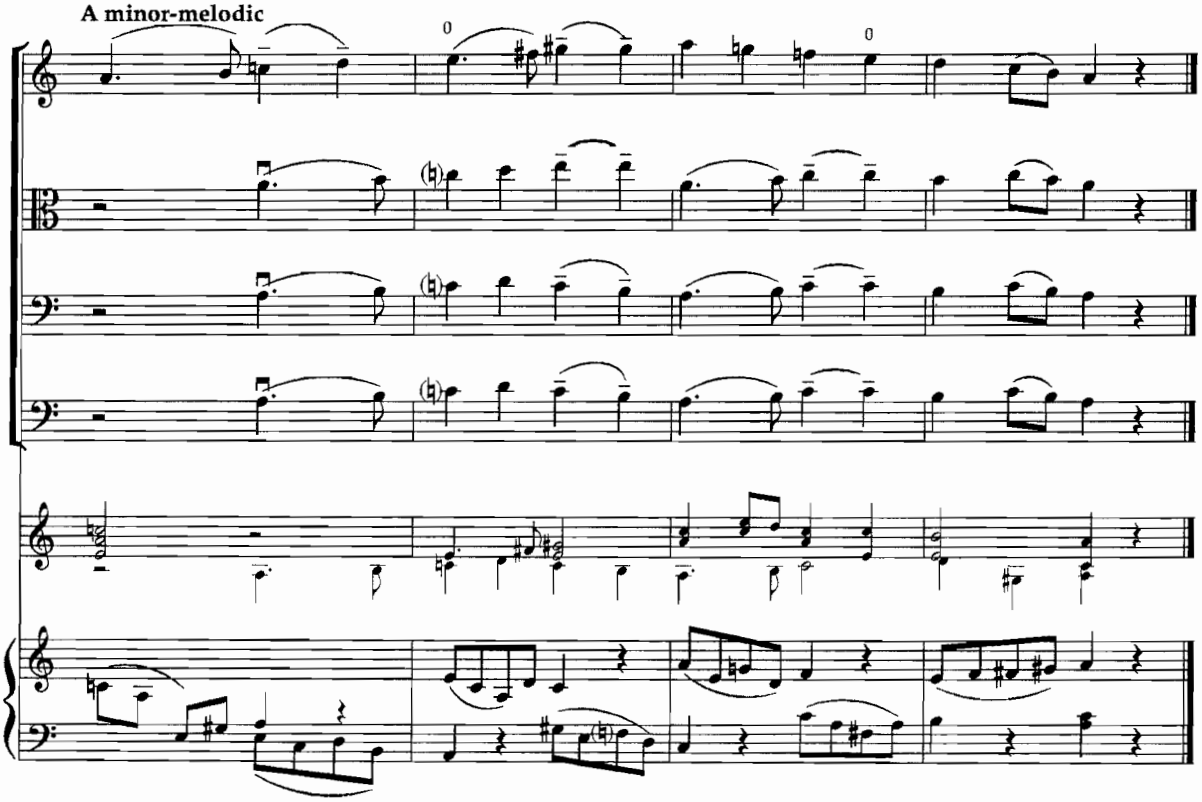
A major

2 separate strokes, at first

Student Book, pg. 17



A minor-melodic



A major to A minor in the First Octave

3. A major **A minor** Student Book, pg. 17

MAJOR AND MINOR MODES IN THE LOWER OCTAVE

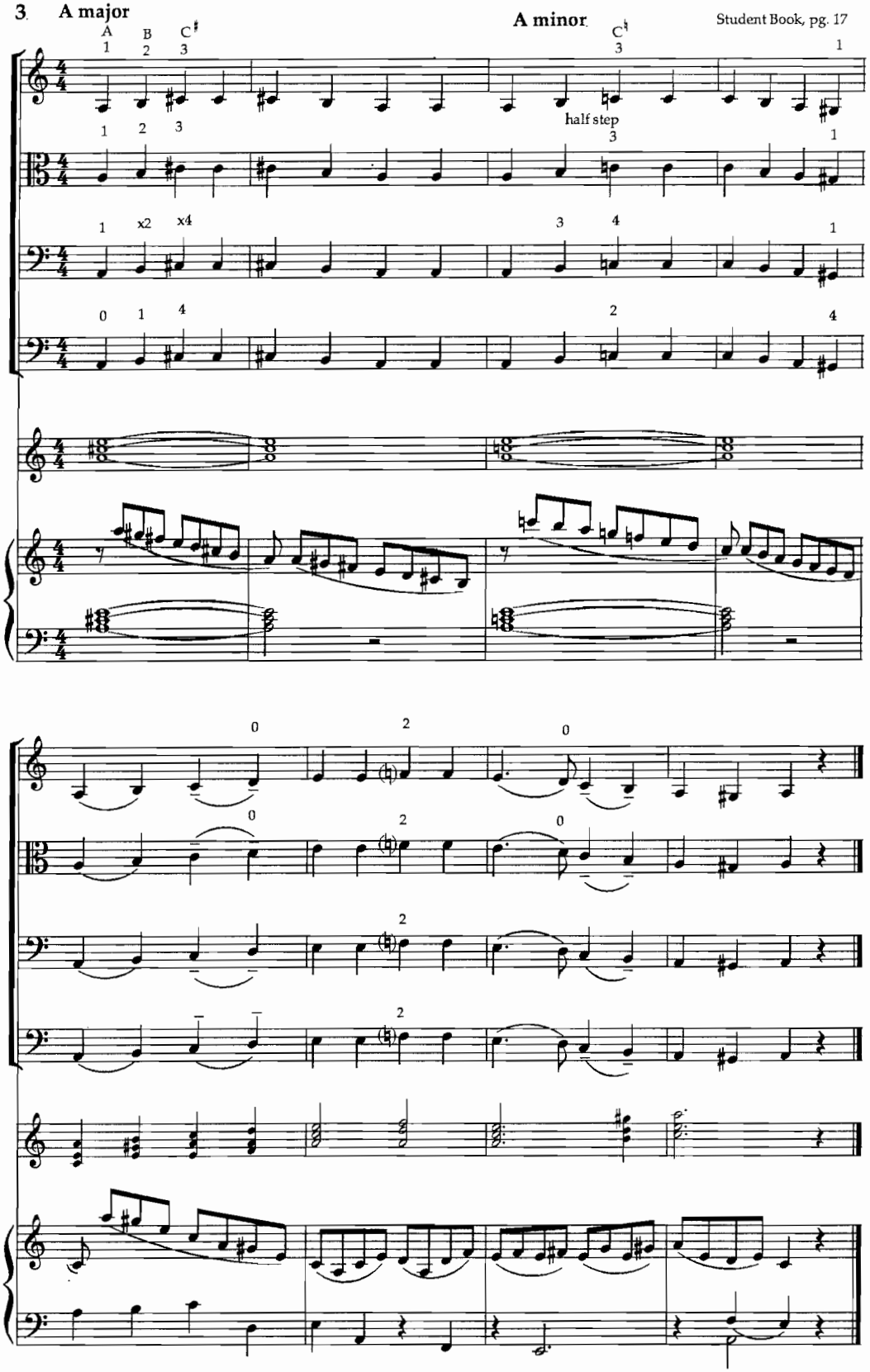
This unison drill features the lowered third and sixth steps for all instrumets.

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.

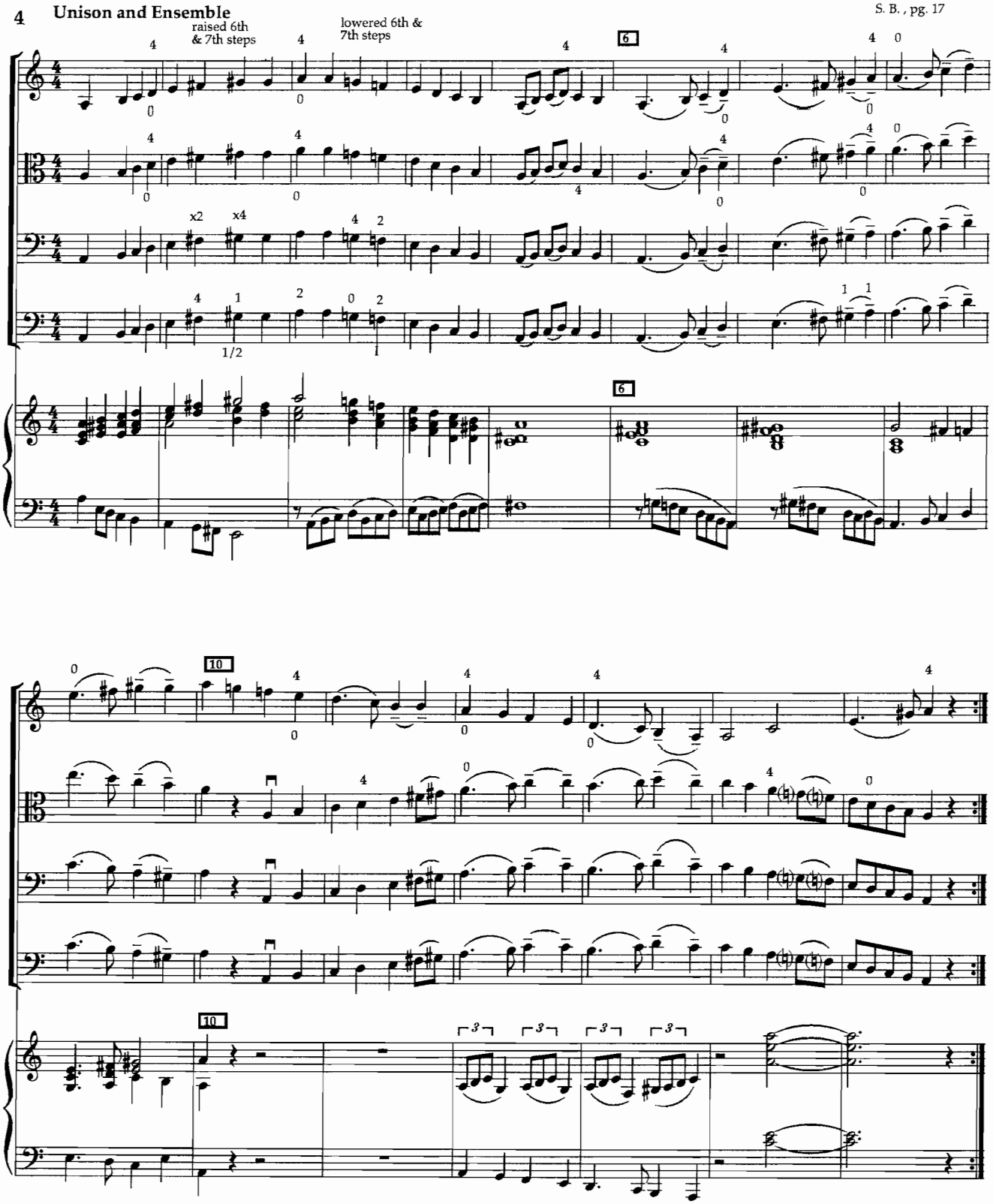


Two Octave Melodic Minor on A

(Raised and Lowered 6th & 7th Steps)

4 Unison and Ensemble

S. B., pg. 17

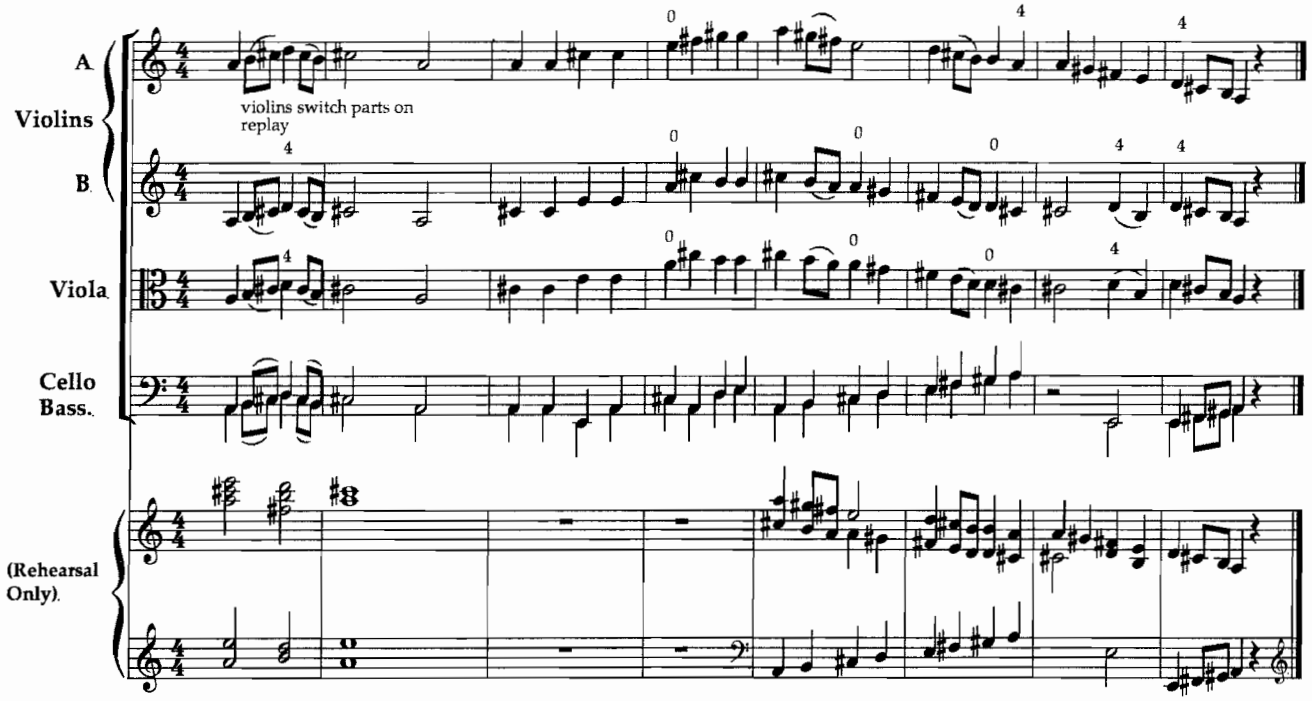


Major and Minor Ear Training

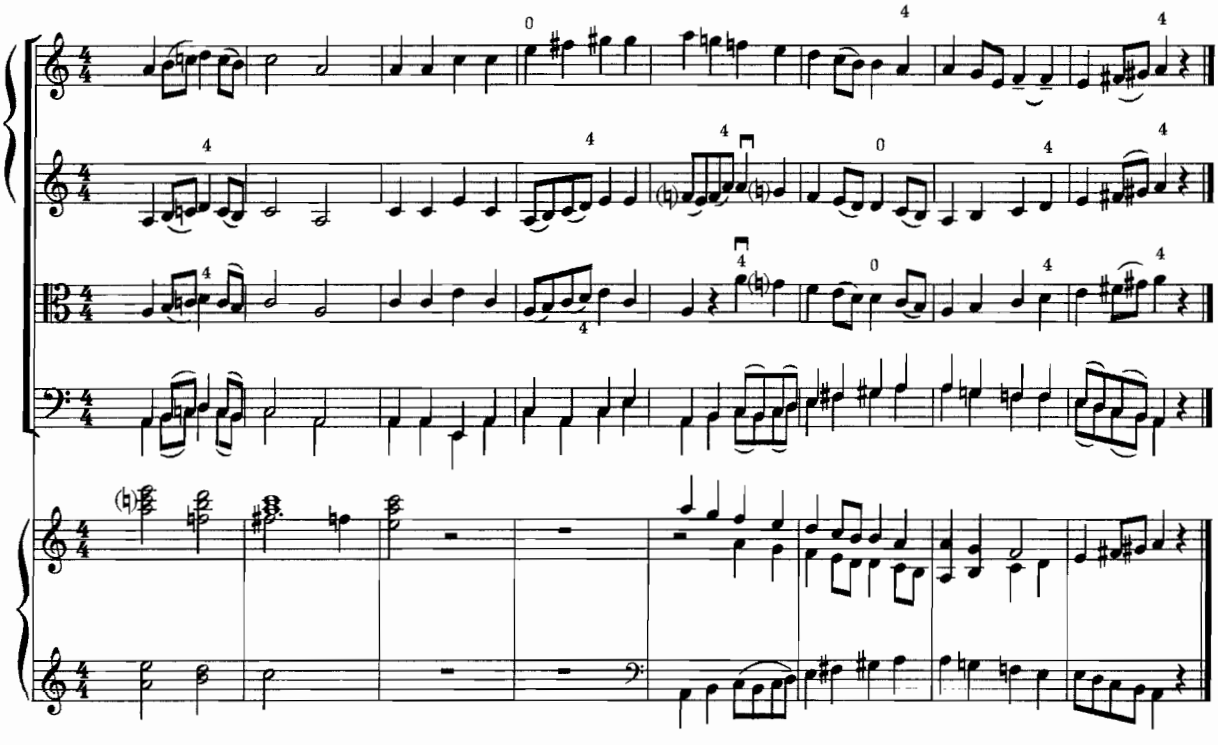
Harmonic Preparation for "Hatikvah" (Nos. 5-7)

5 **A Major**

S. B. pg. 17



6 **A Minor**

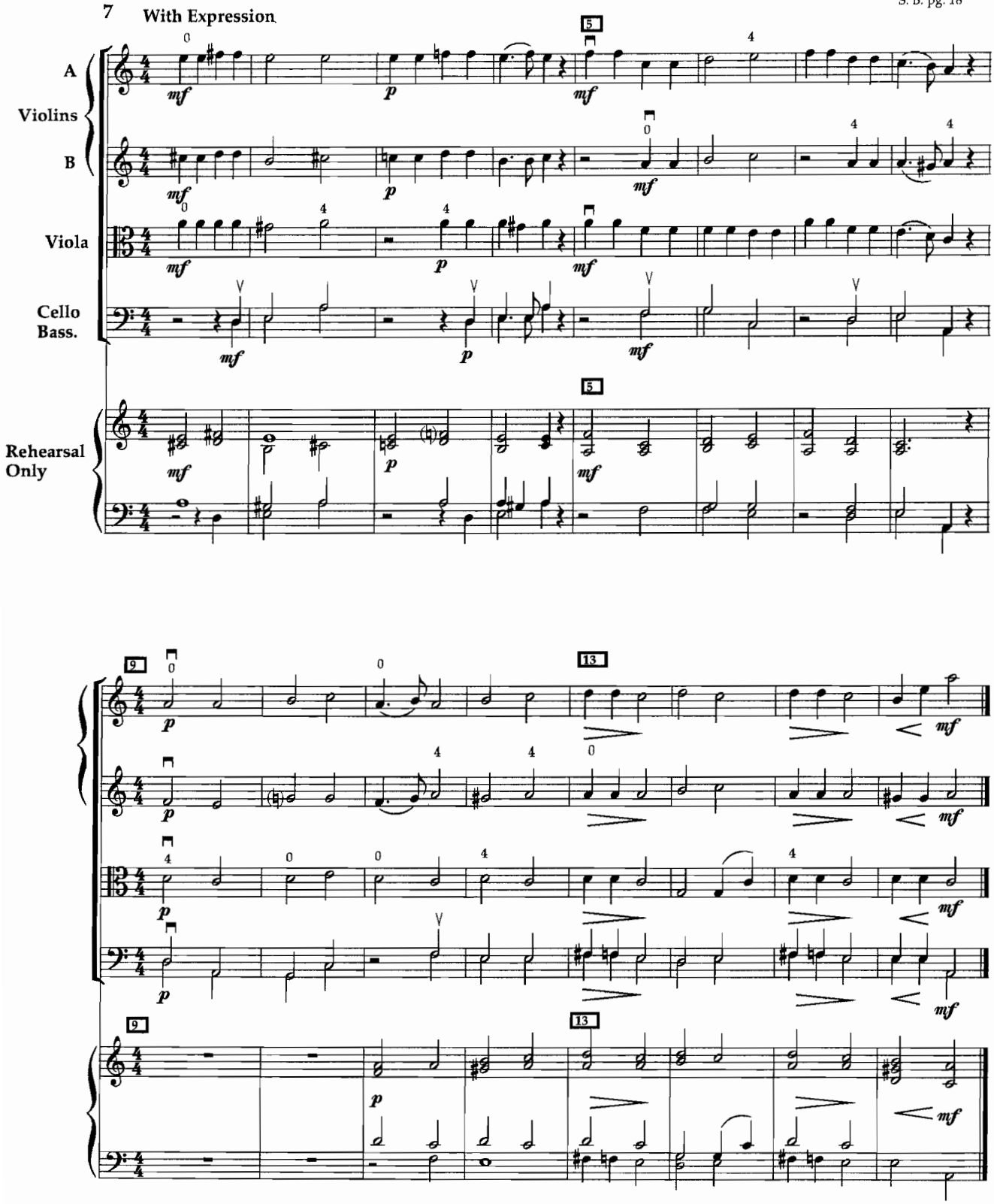


Chorale in A

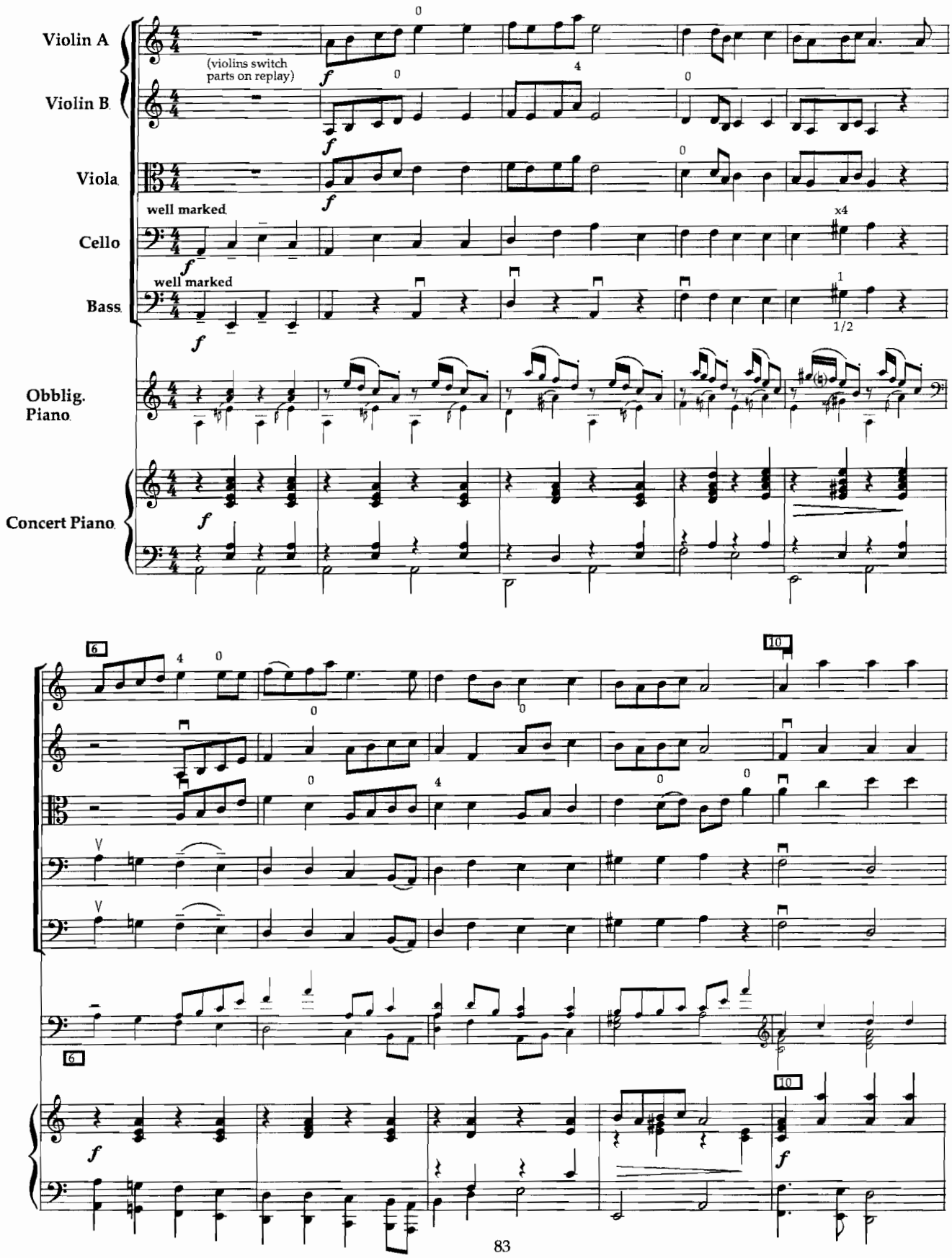
Harmonic and Rhythmic Preparation for "Hatikvah"
including expression marks

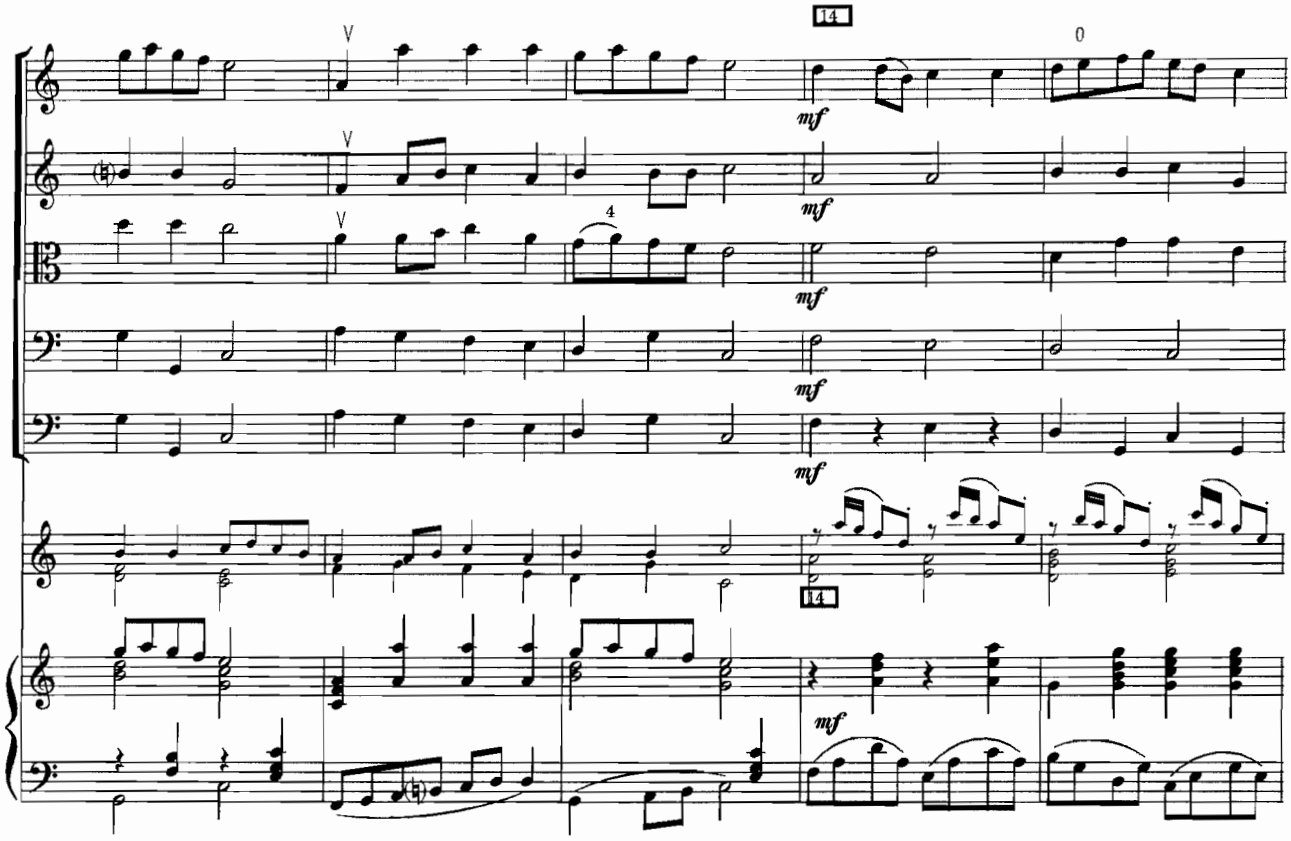
S. B. pg. 18

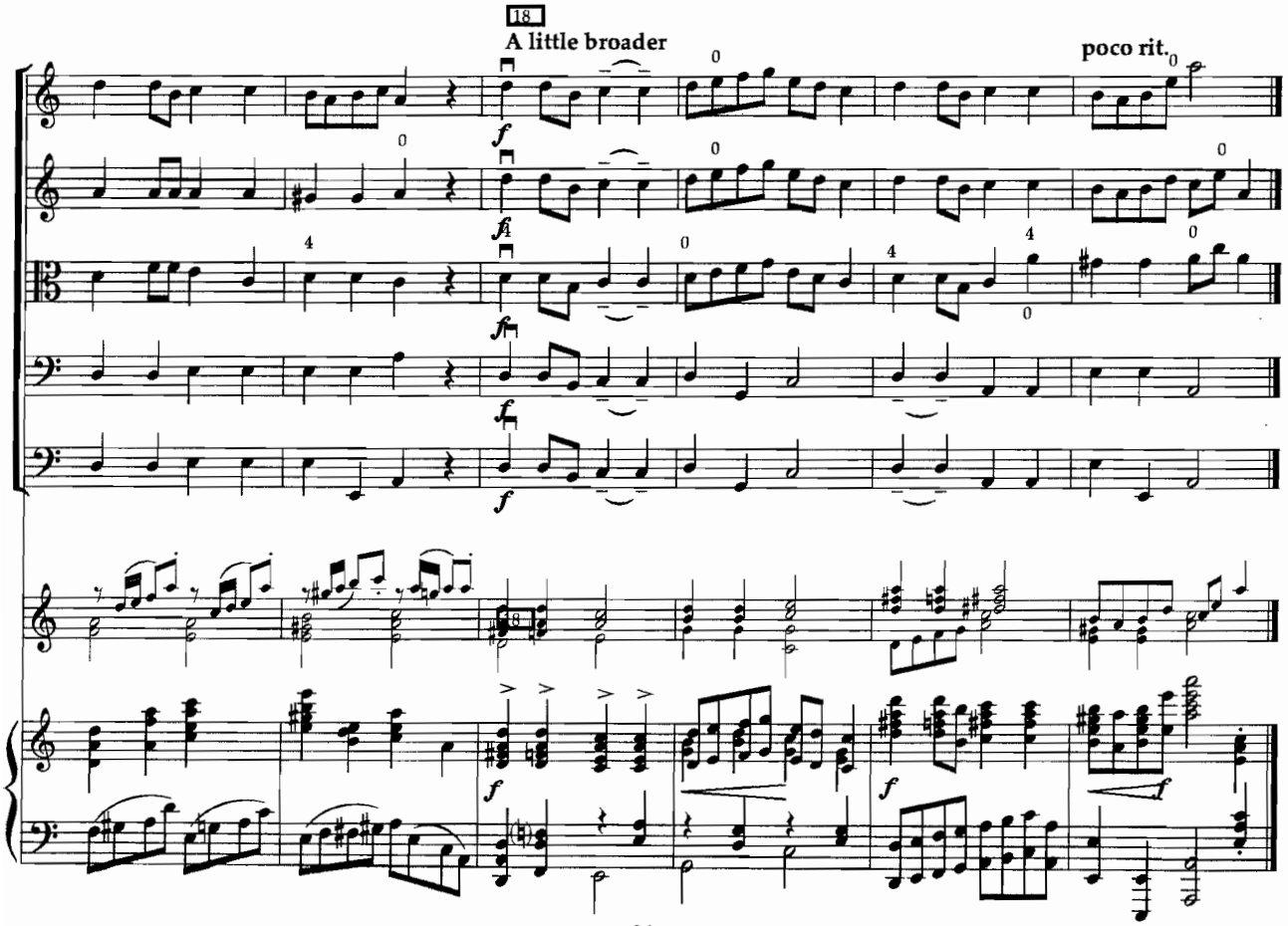
7 With Expression



8 Ensemble


Violin A
Violin B
Viola
Cello
Bass
Obblig. Piano
Concert Piano
(violins switch parts on replay)
well marked
well marked
f
x4
1/2
6
10


14
mf
14
mf


18
A little broader
poco rit.
f
fz
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 familier 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 Counterpont Style

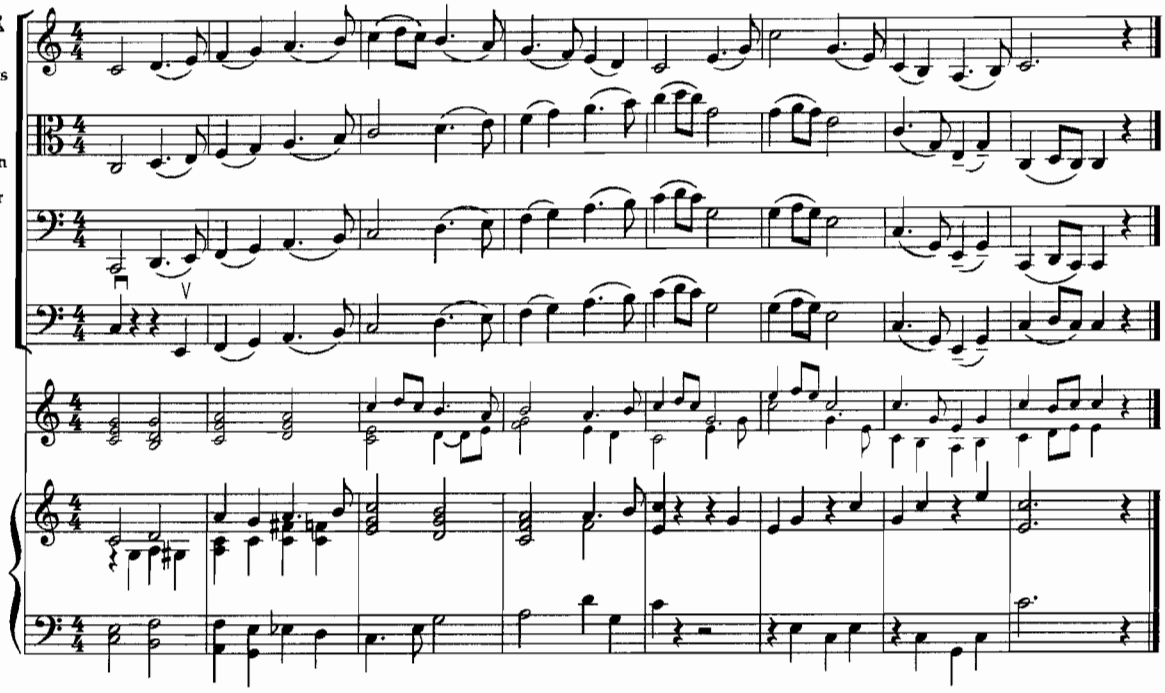
Student Book pg. 19.

1

REVIEW OF C MAJOR

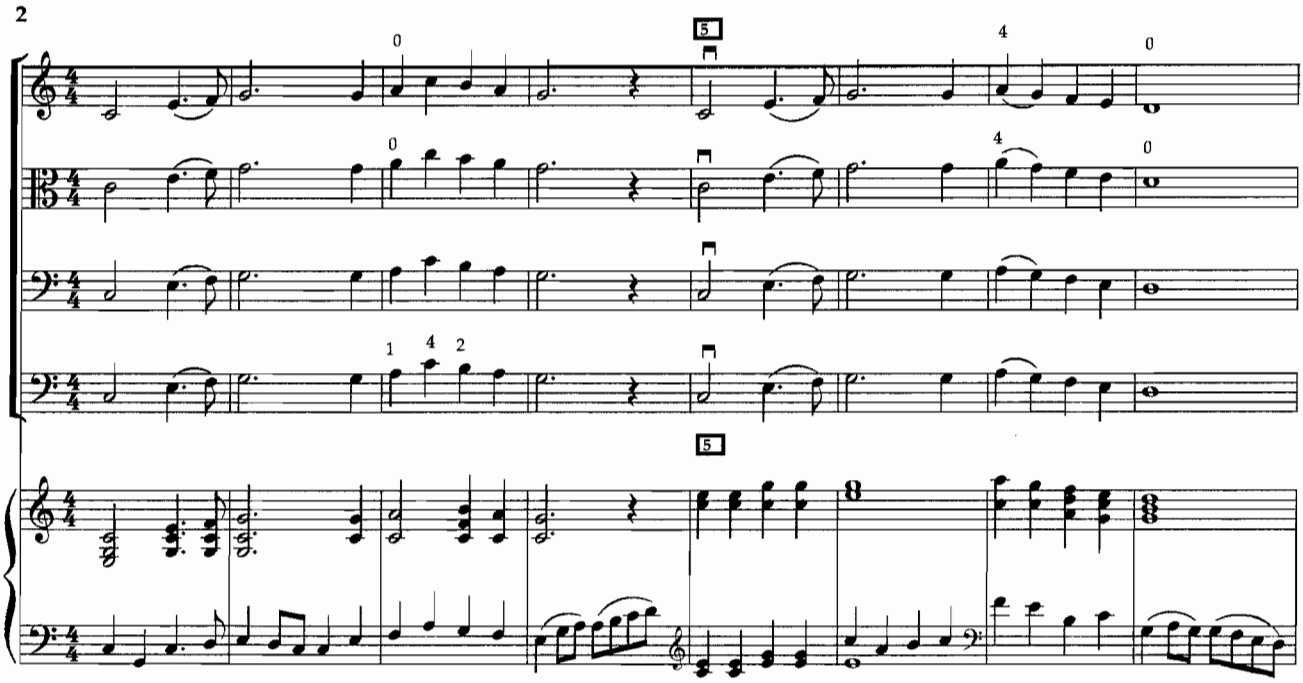
This chapter reviews previously studied keys using a variety of rhythms already learned.

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

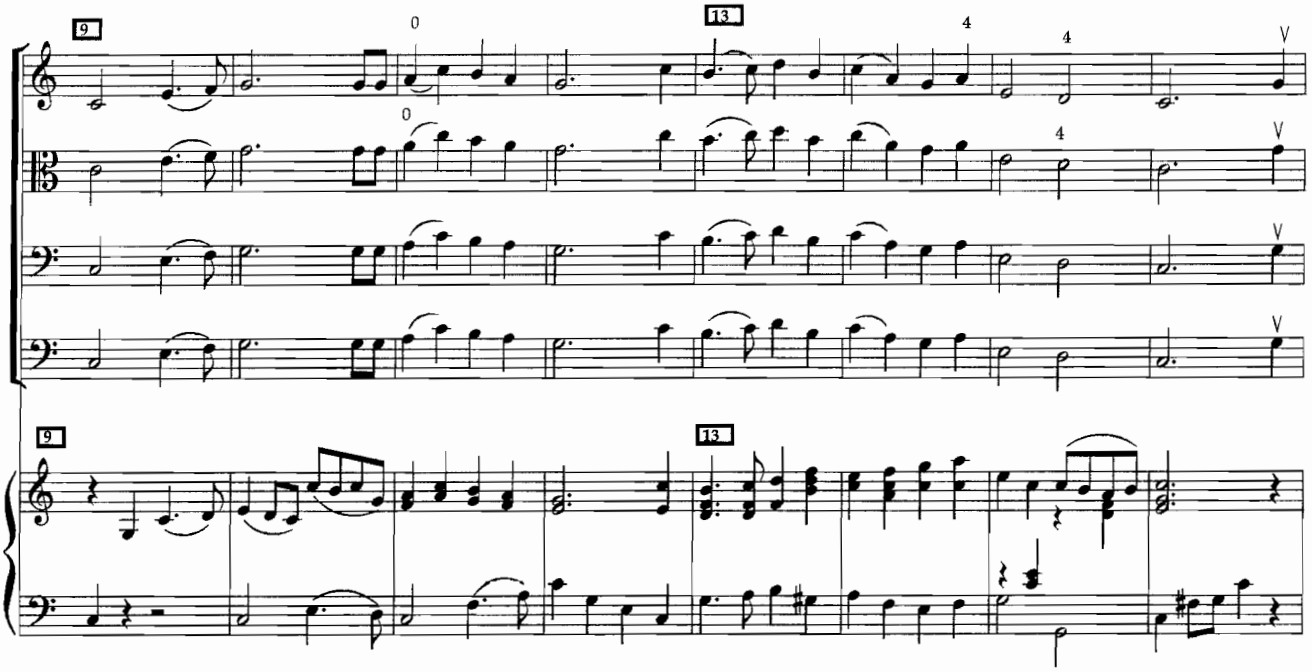


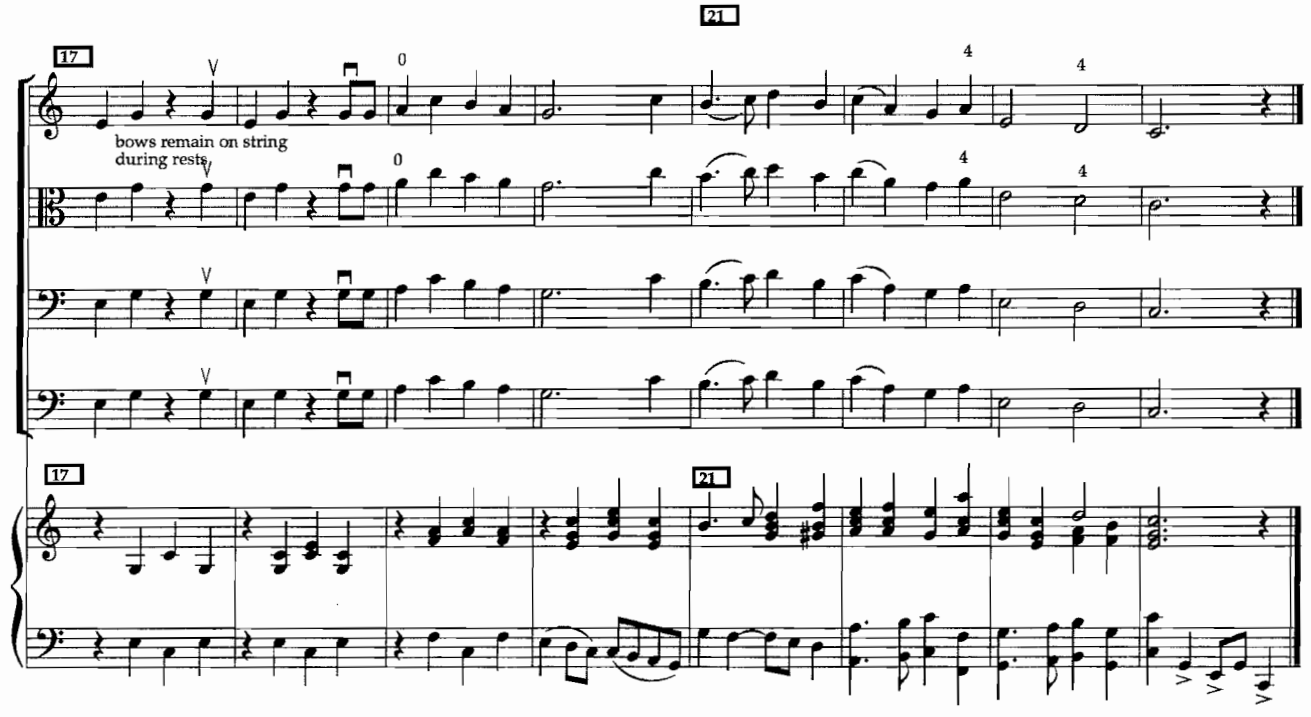
Stephen Foster Melody
Unison Review of C Major

2



2 (cont'd)



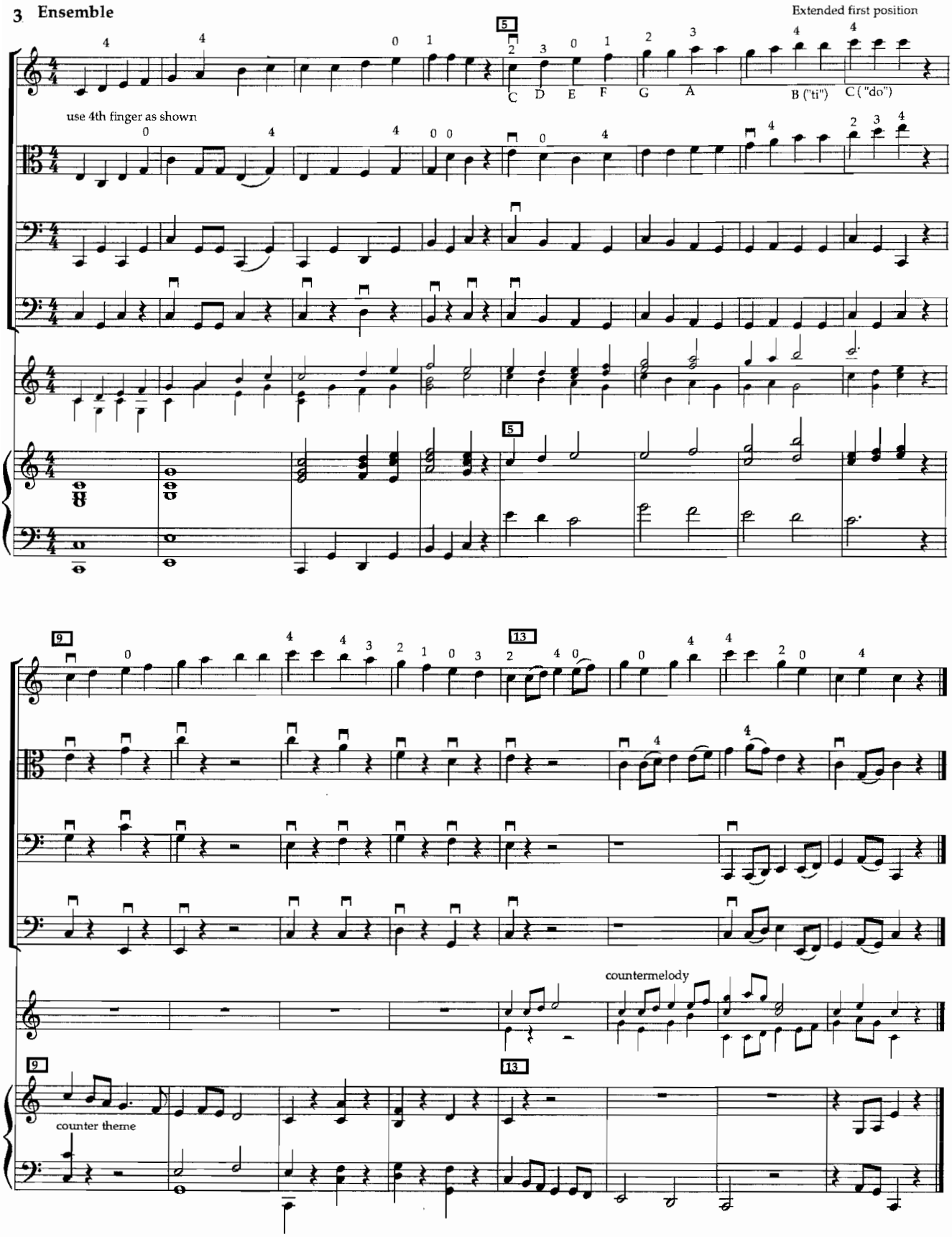


Ensemble Within Two Octaves

(Violins extend first position upwards to play a high C)

S. B. pg. 19

3 Ensemble



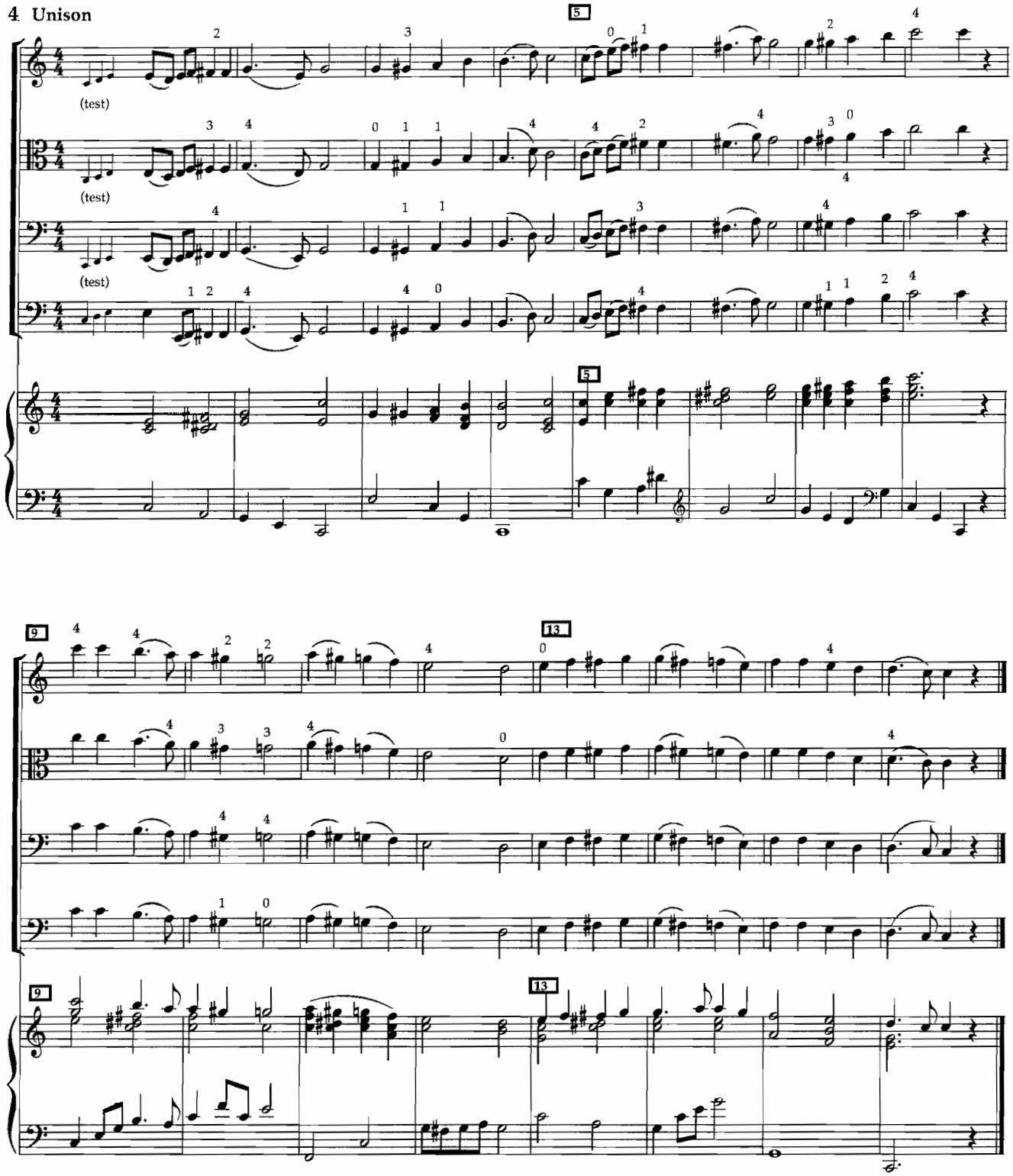
Extending The Chromatic Patterns

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

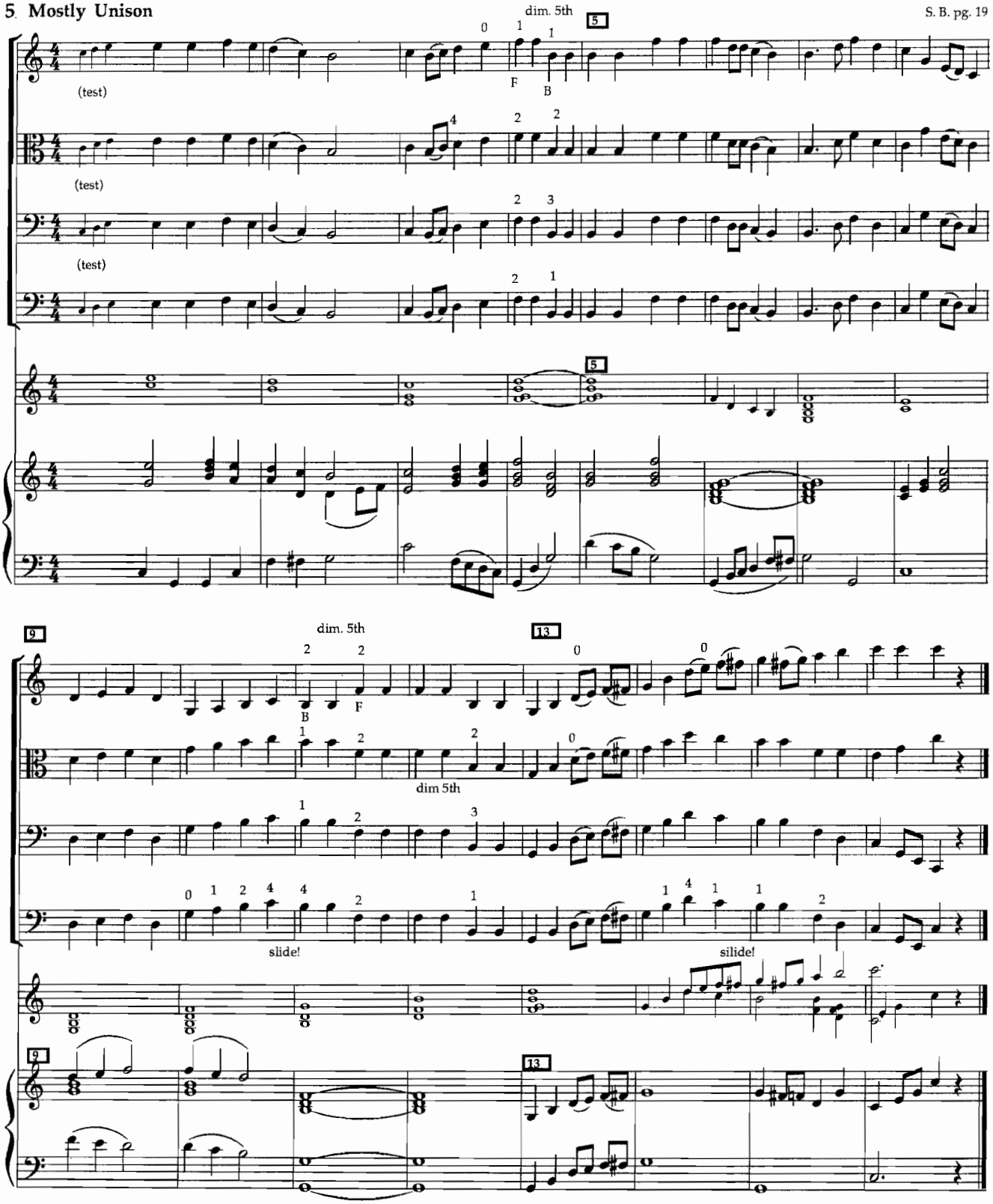


Diminished Fifths in C Major

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



Reuben and Rachel

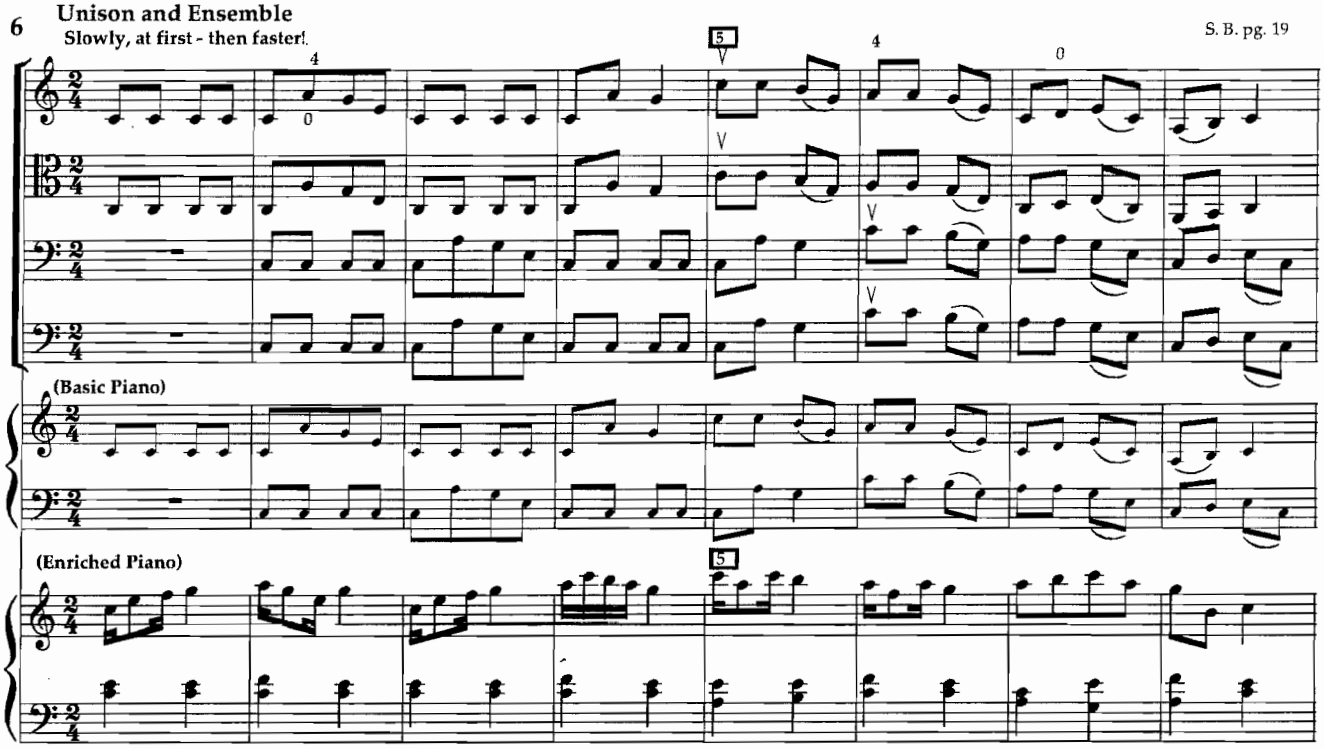
Concert version in Canonic Style

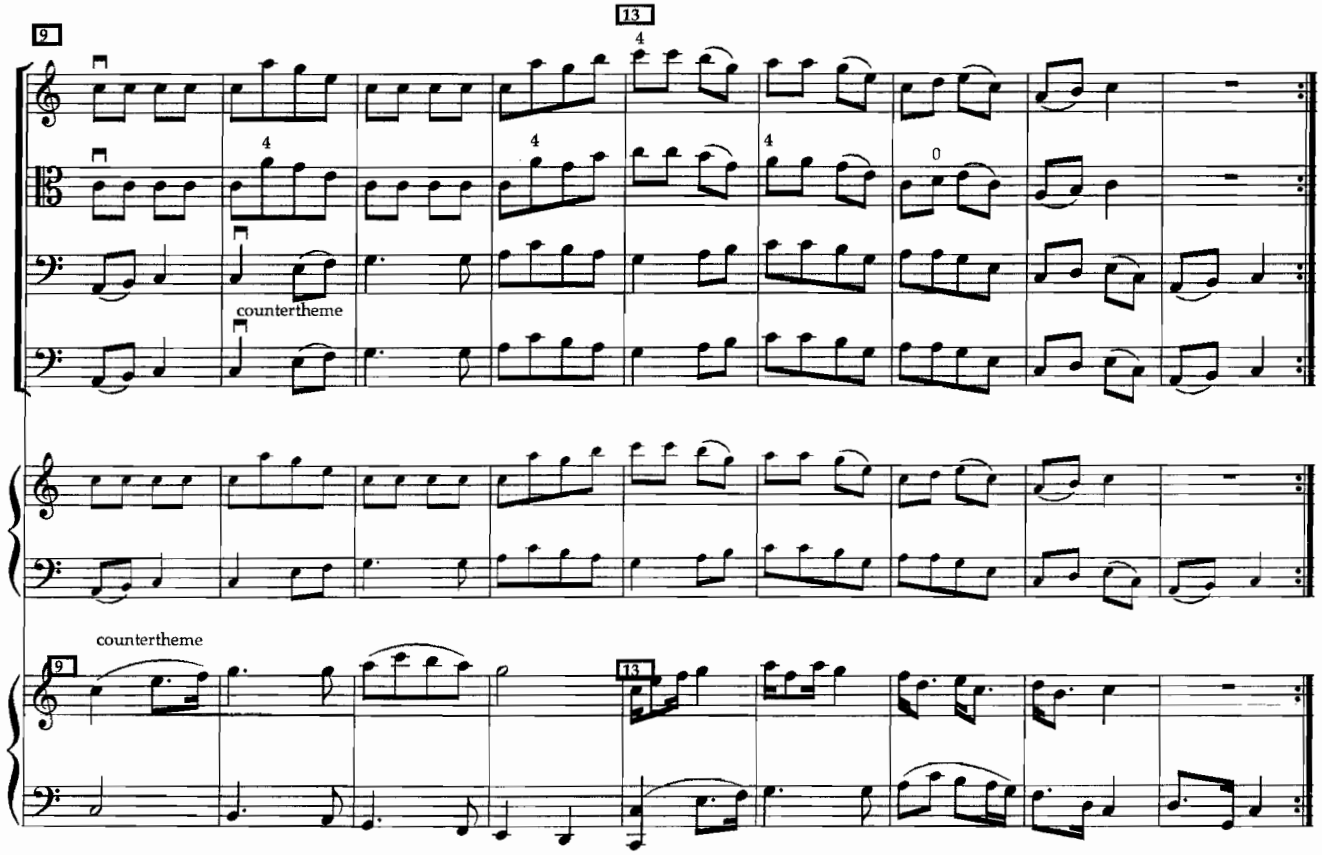
Play this line three times: 1. For UNISON, all parts begin tune in first measure (lower voices disregard opening rest measure)
At measure 9, cellos and basses repeat first eight measures.
2. In CANONIC STYLE as written, with or without basic piano support.
3. For CONCERT, play strings alone or with enriched piano accompaniment.

6 **Unison and Ensemble**

Slowly, at first - then faster!

S. B. pg. 19



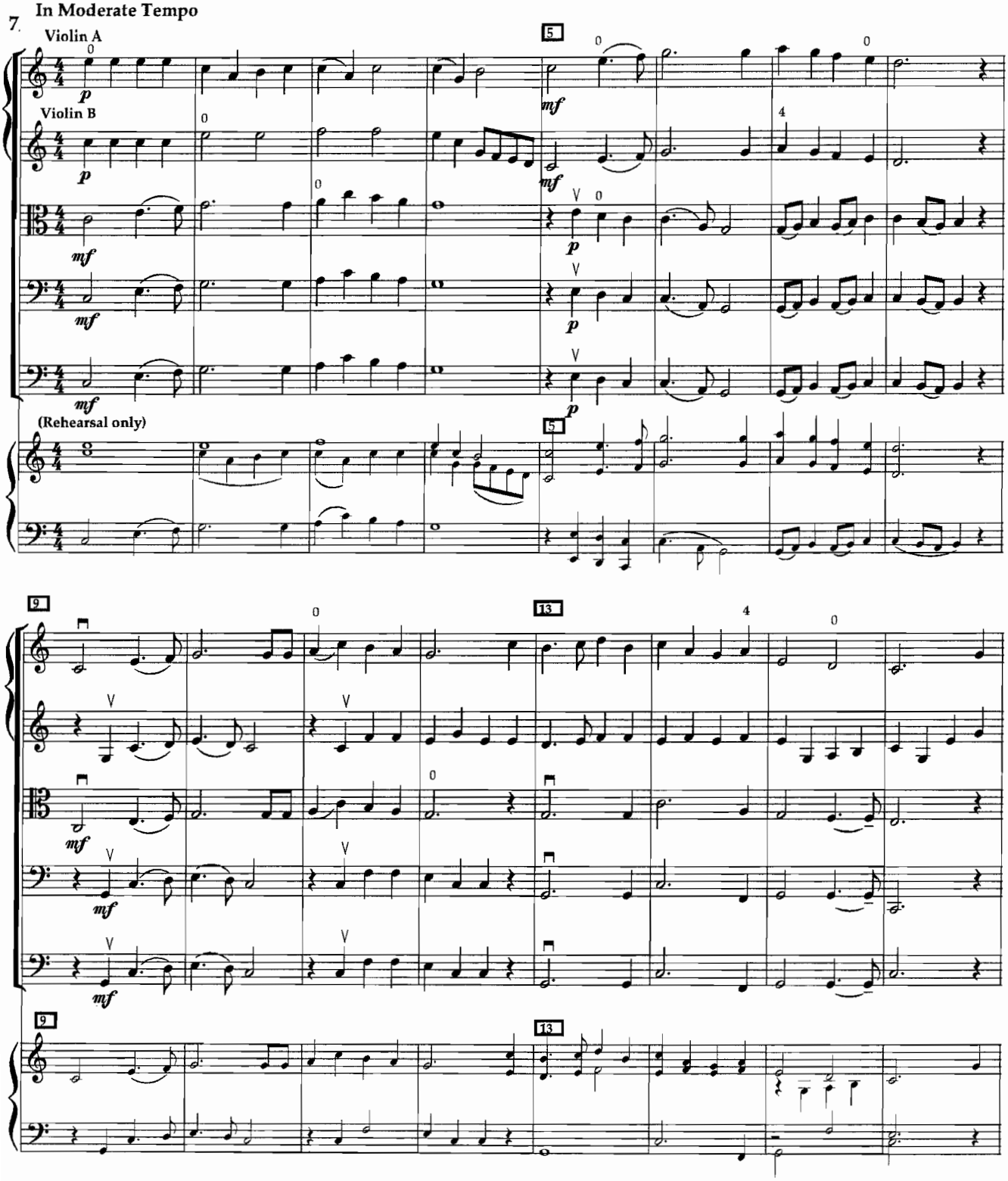


Foster Melody for Concert Ensemble
A Study in Dynamic Balance

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

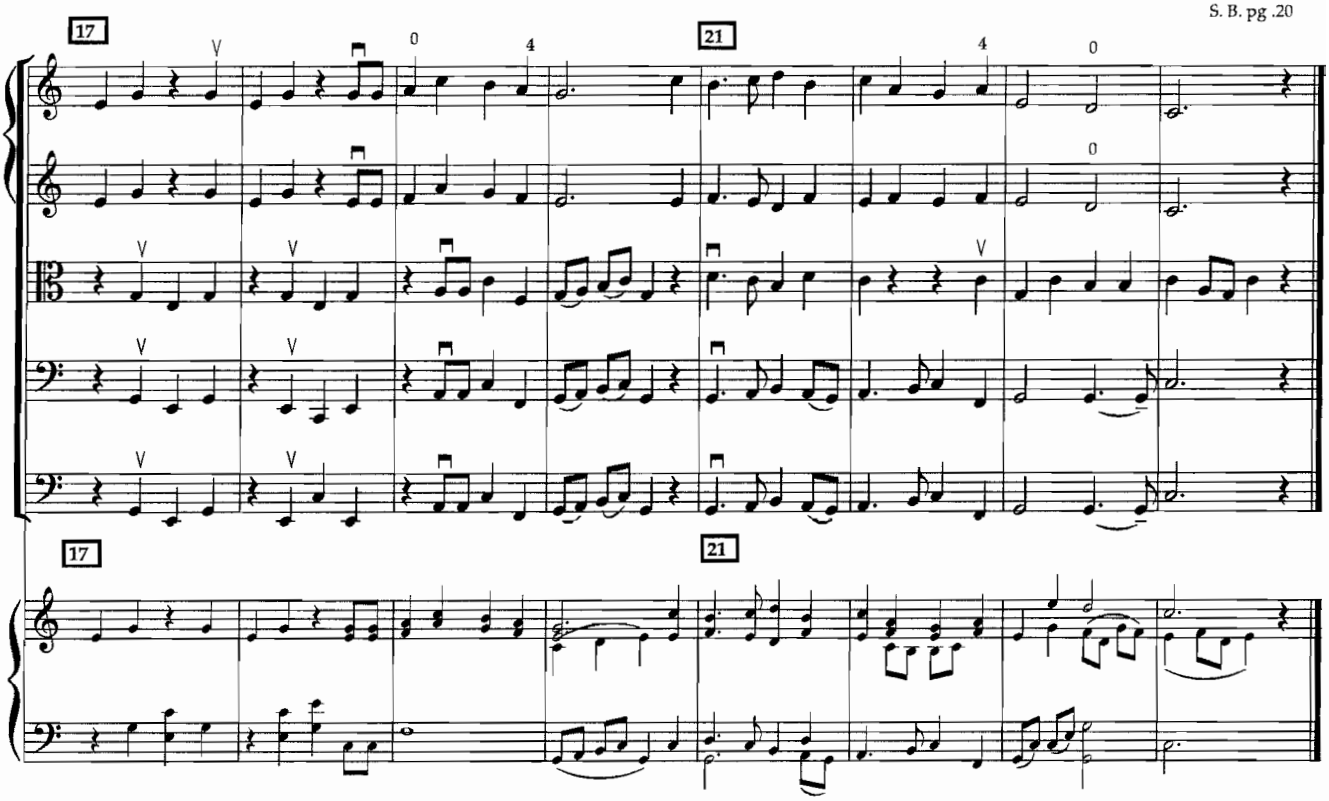
S. B. pg. 20

7. **In Moderate Tempo**



Foster Melody (cont'd)

S. B. pg .20

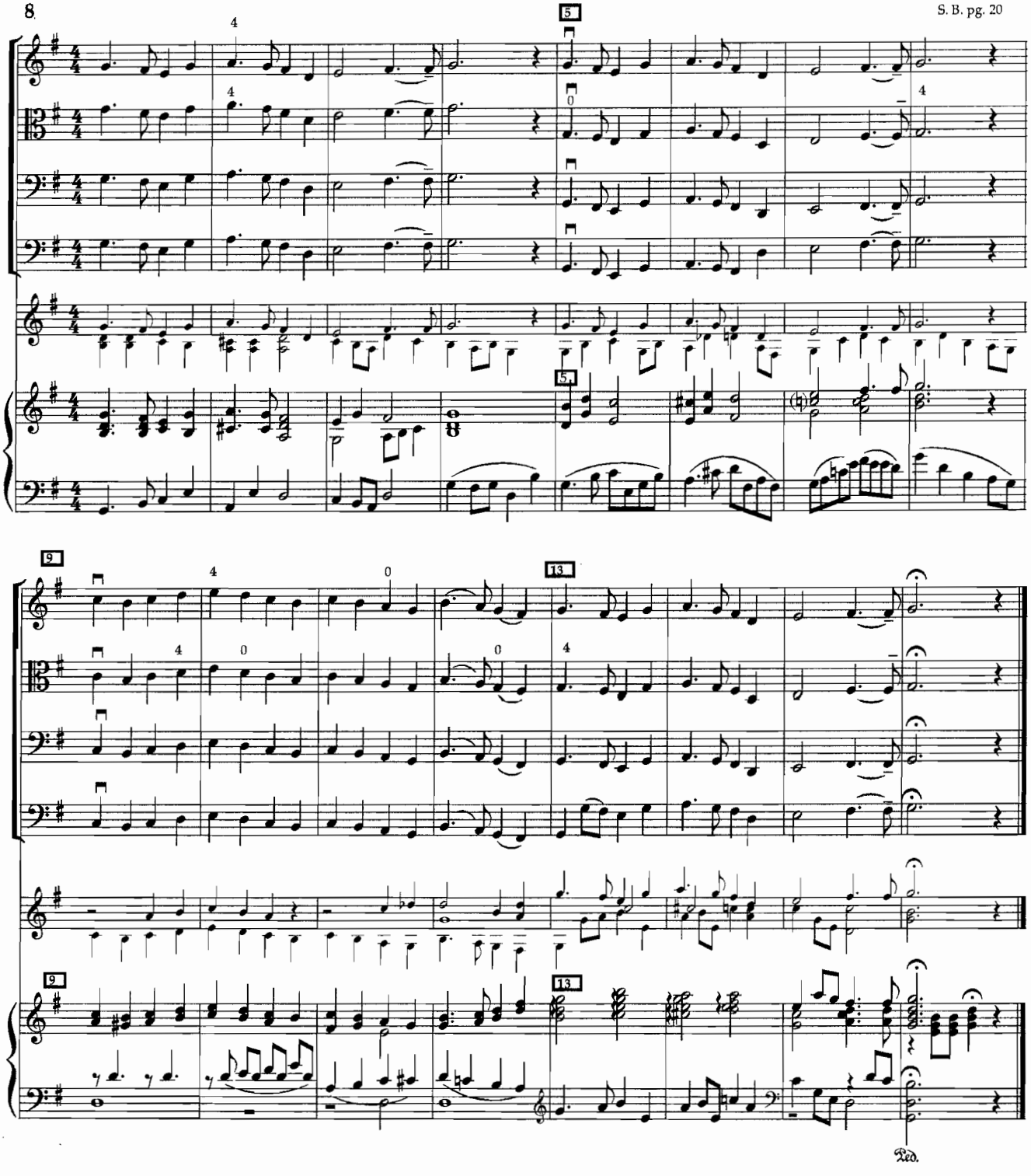


Part 2 - Unison Melodies
in G, D and A Major for concert with piano

All Through the Night
Welsh Folk Tune

Review G major scales
Chapter 2, nos. 2 & 8

S. B. pg. 20



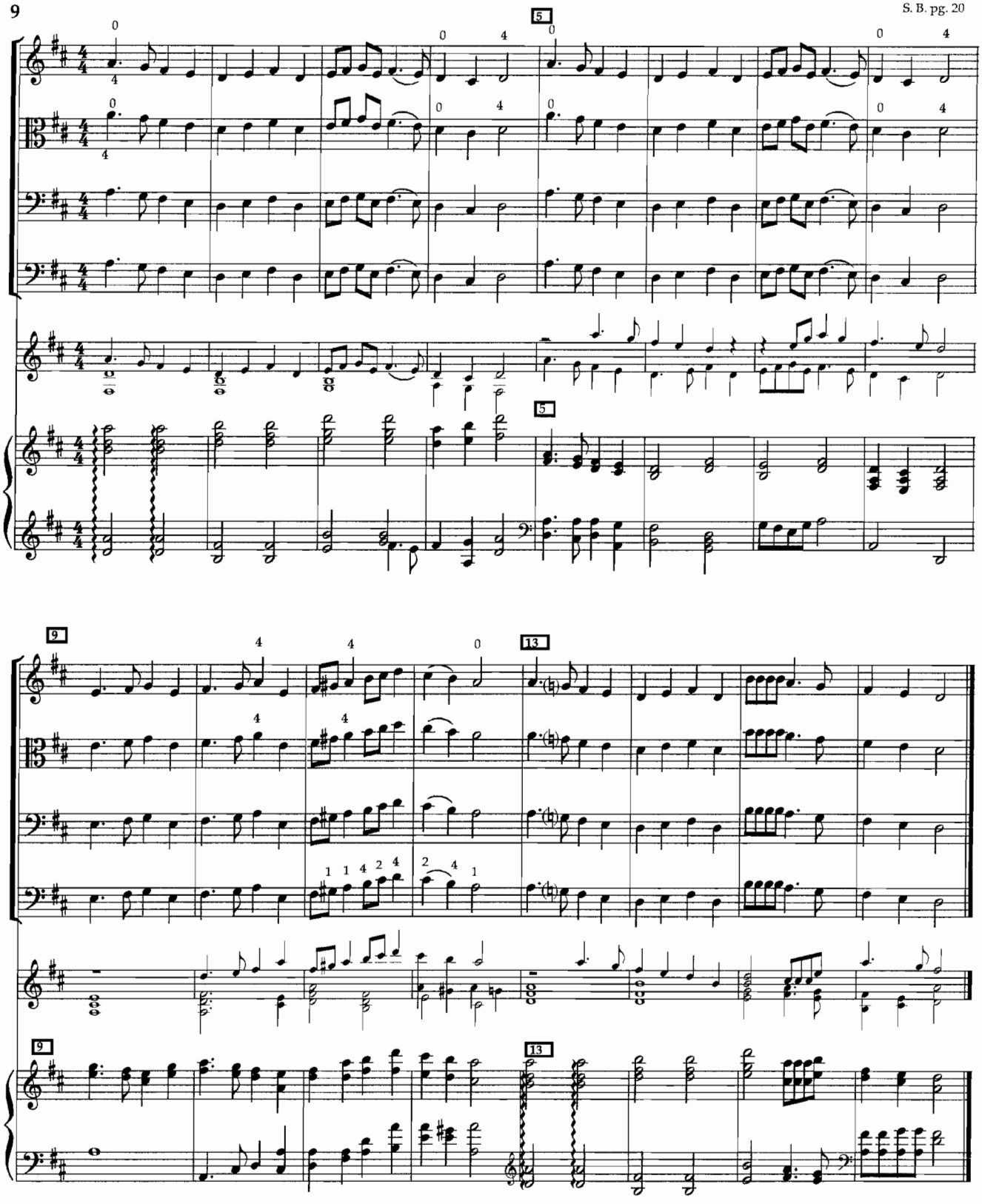
Review D Major
Chapter 3, nos 1 & 9

Deck the Halls

Old Welsh Carol

9

S. B. pg. 20

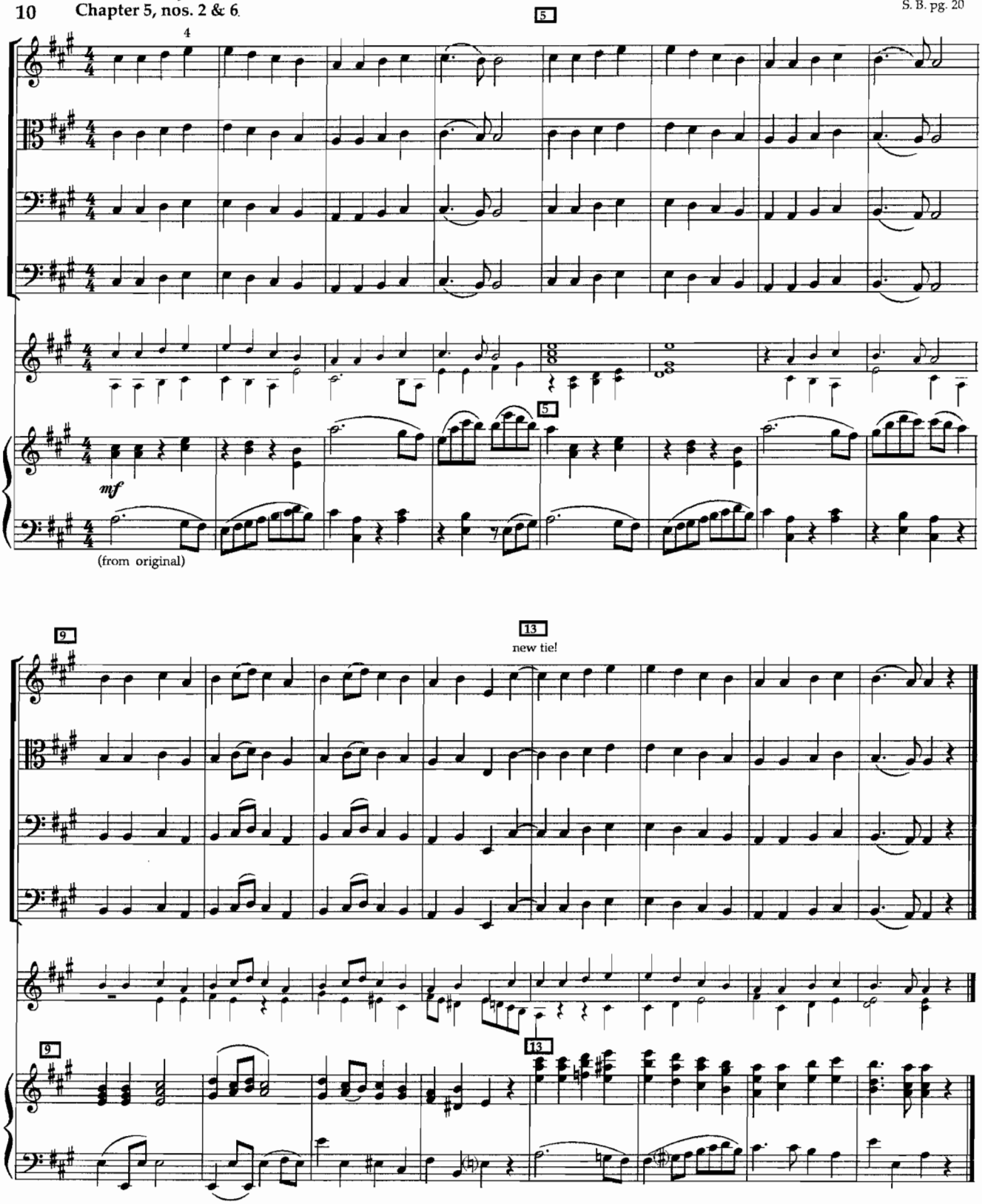


Beethoven Theme

From the 9th Symphony

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

S. B. pg. 20

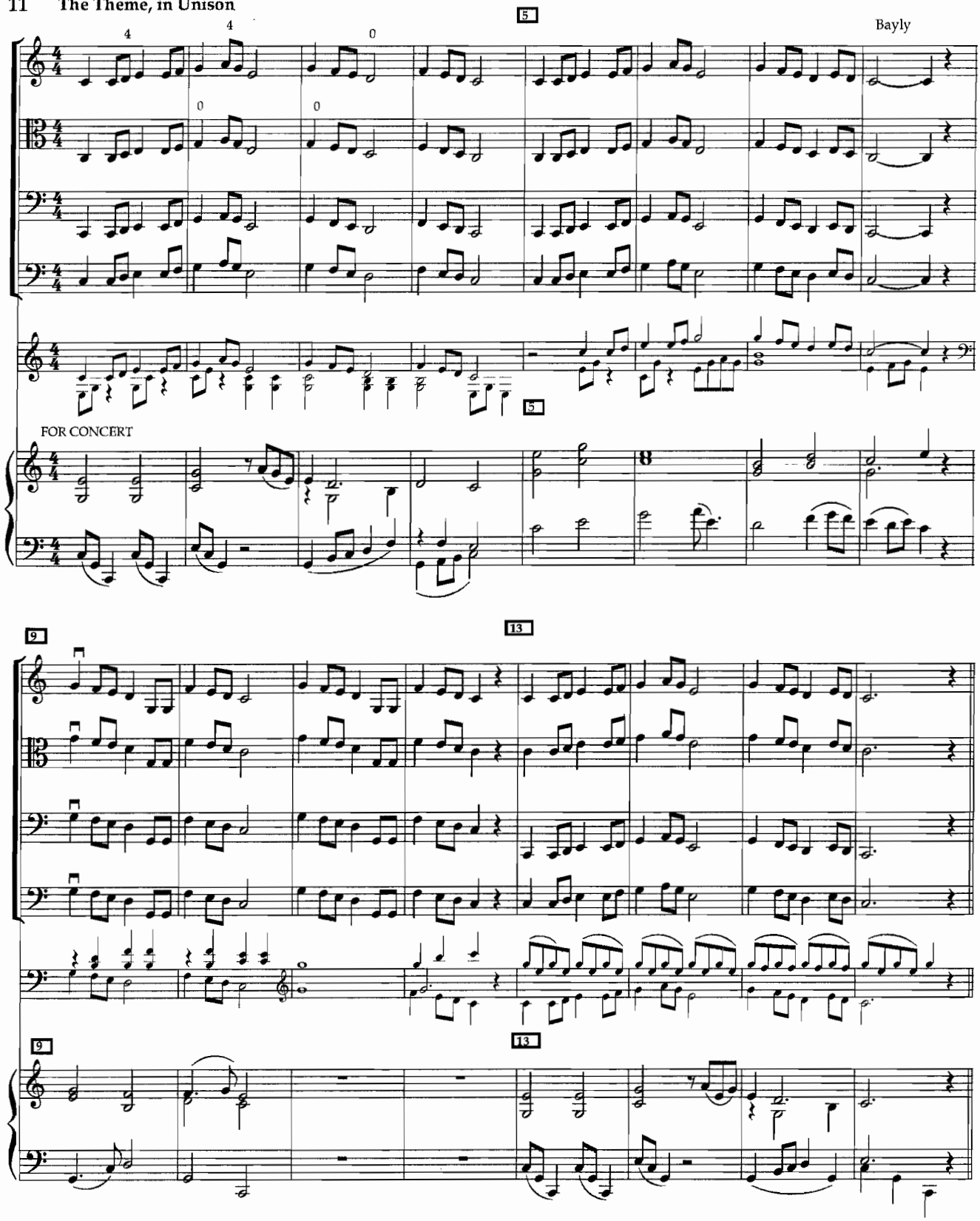


Long, Long Ago

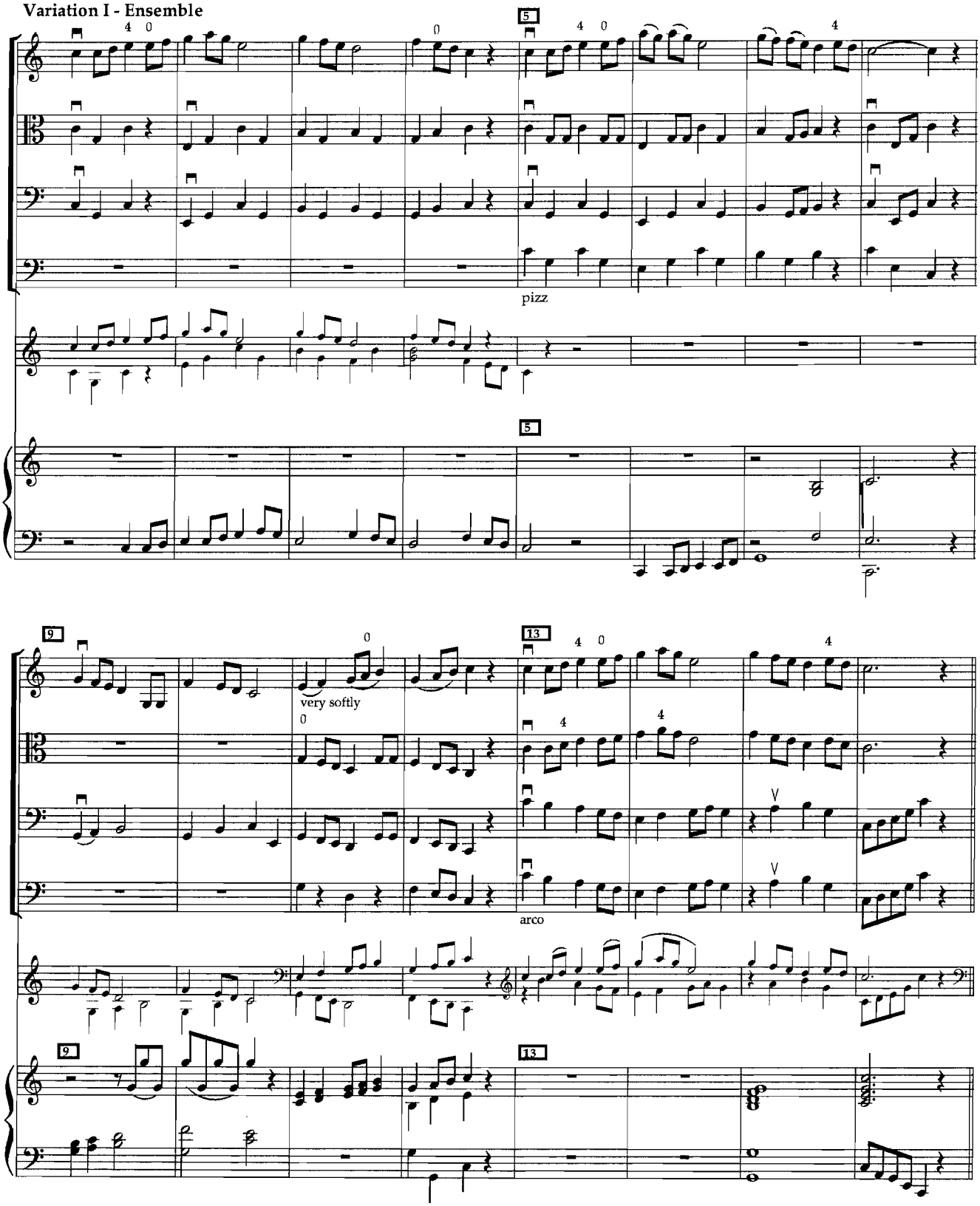
Concert Version in C Major

S. B. pg. 21

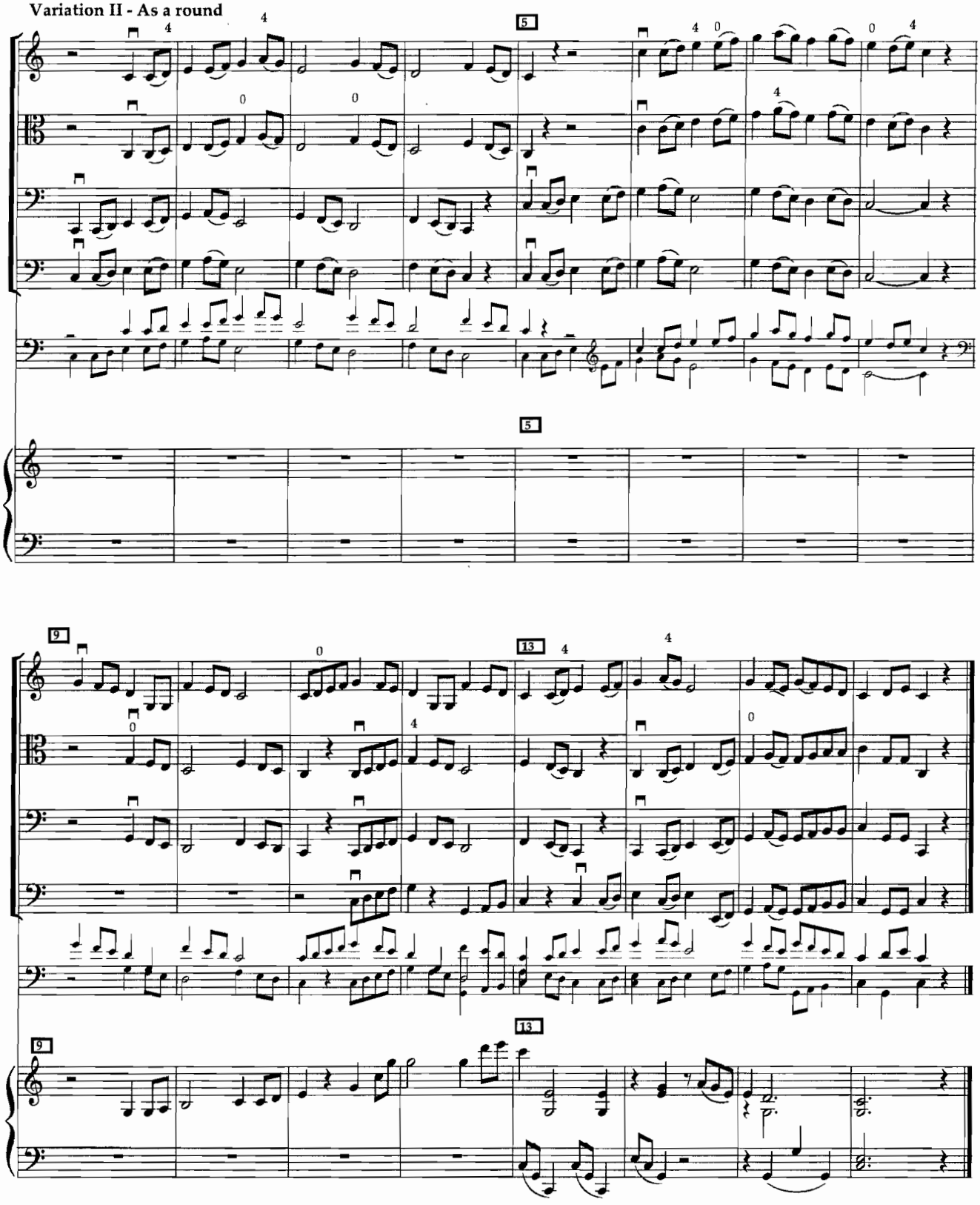
11 **The Theme, in Unison**



Variation I - Ensemble

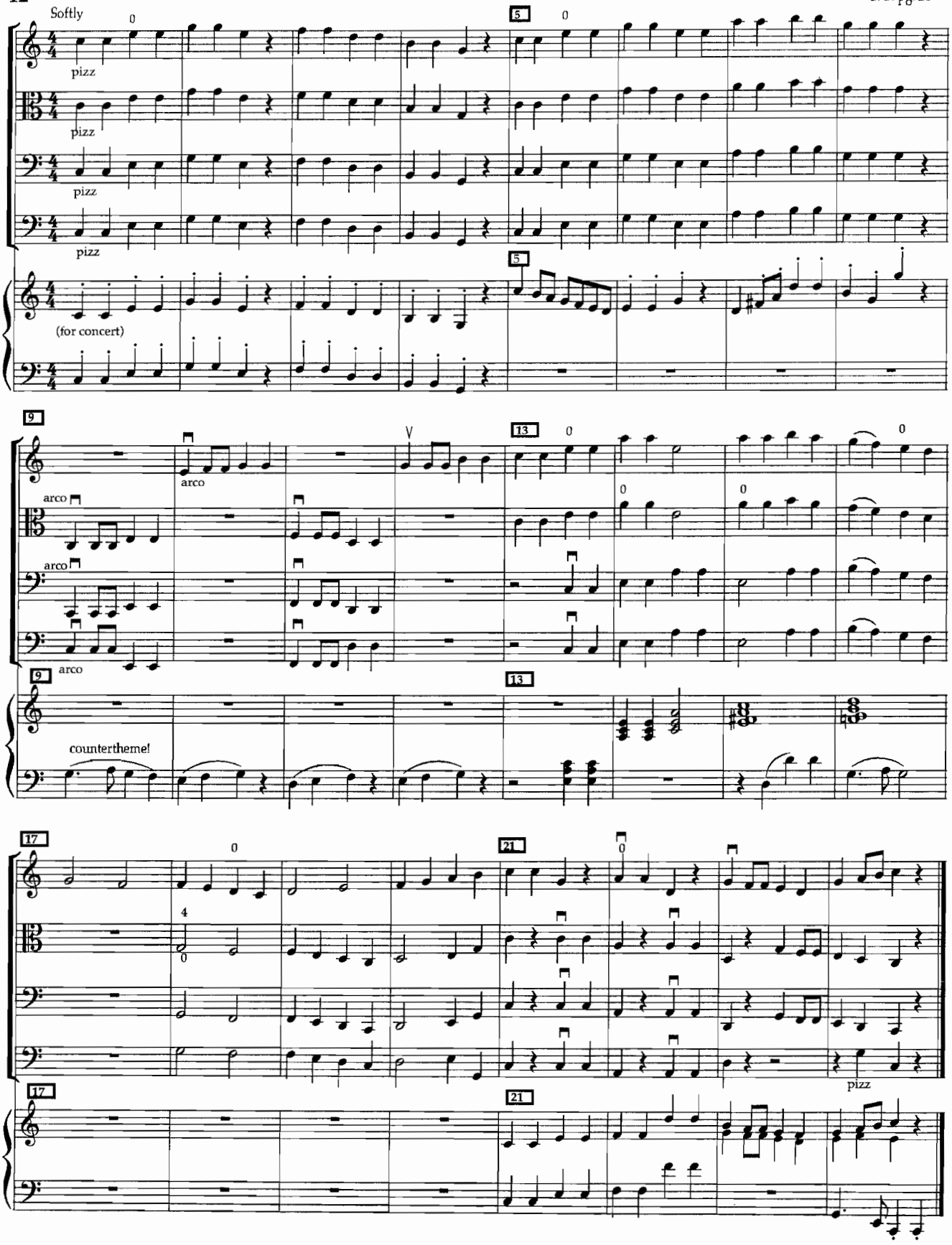


Variation II - As a round



In The Style of Haydn

S. B. pg. 21



Part 4 - Chromatic Designs in D
Minor to Major

Variations on aViolin Etude by Wohlfart

Unison and Ensemble

13 **preparatory to Wohlfart**

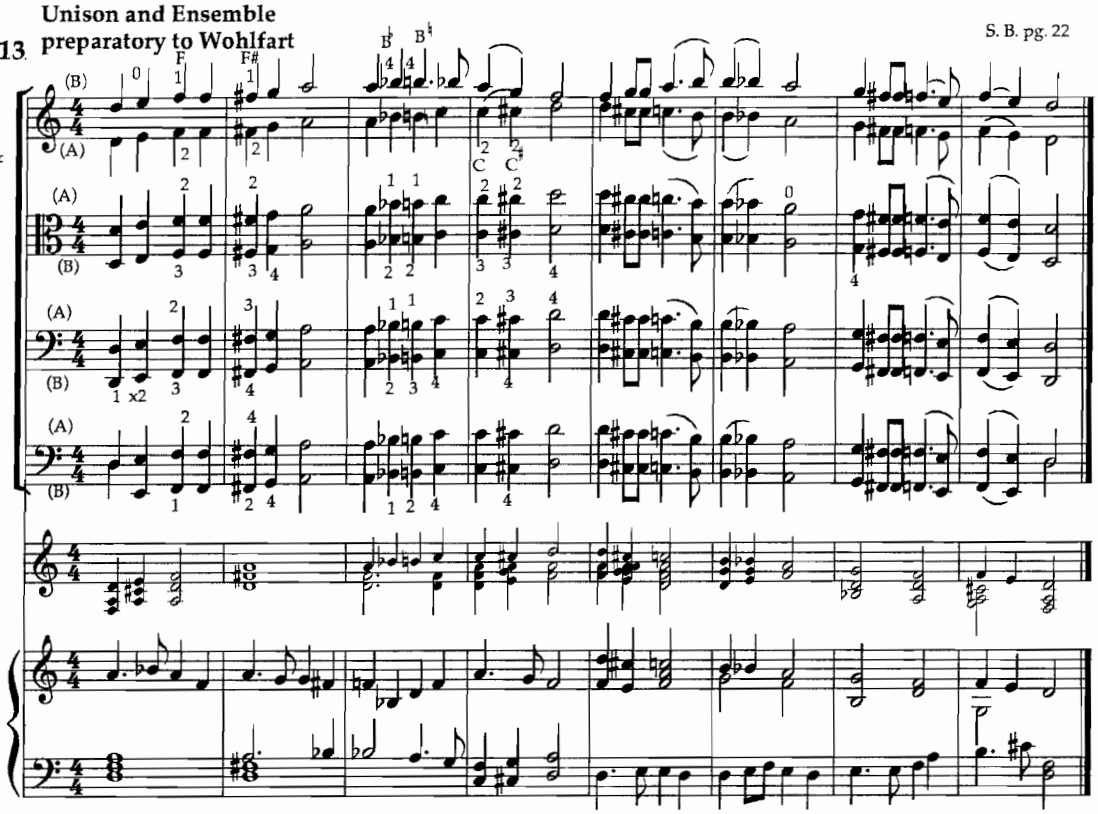
S. B. pg. 22

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!

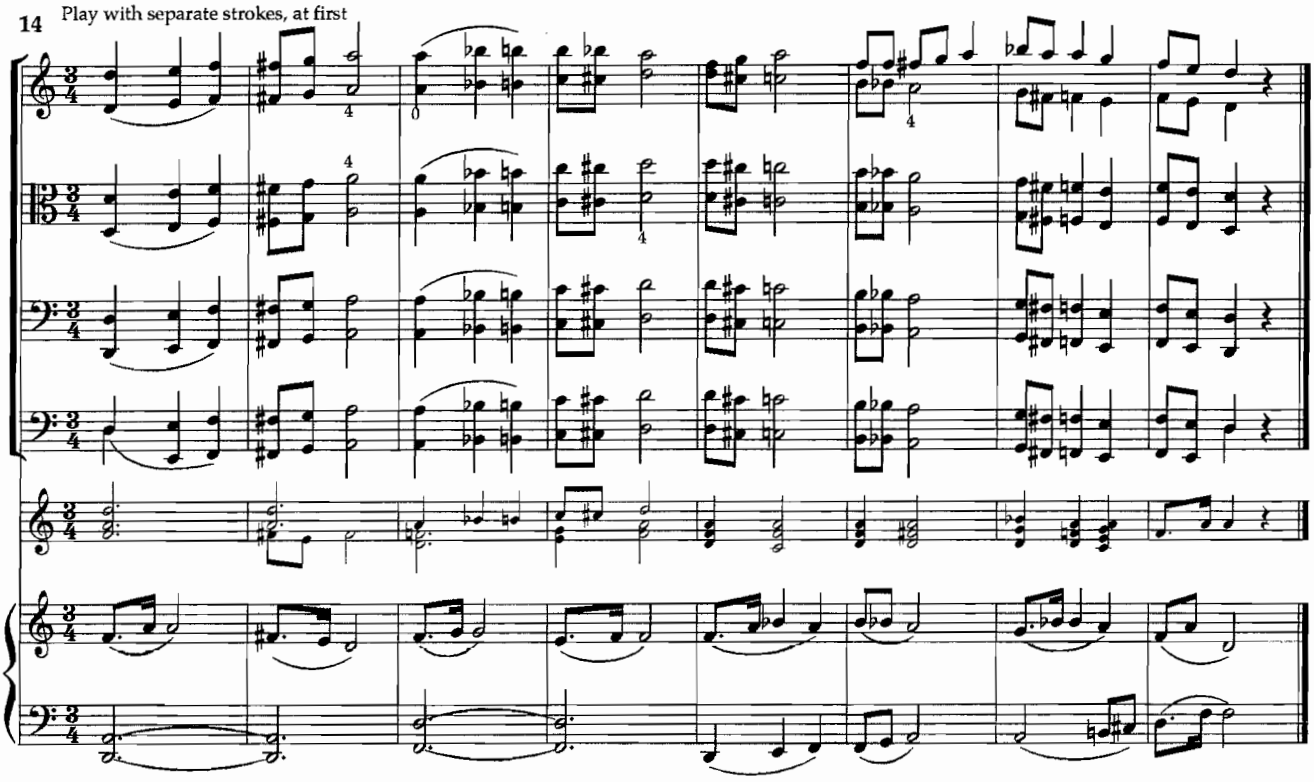
This is a good time to review the principles of chromatics. When two adjacent pitches are played with the same finger, SLIDE the finger on the string from one pitch to the other. The violins and violas will find examples of this chromatic slide in both octaves.

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)

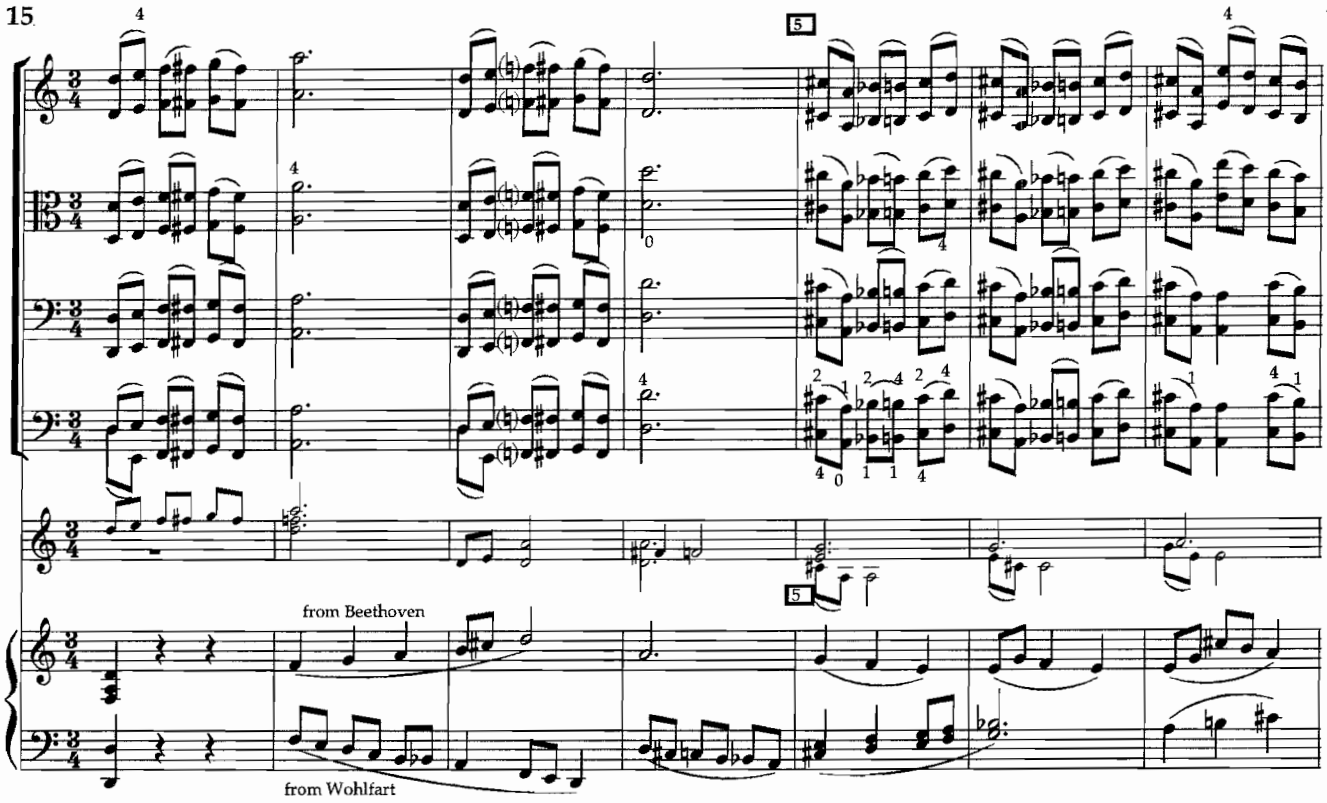
14 Play with separate strokes, at first

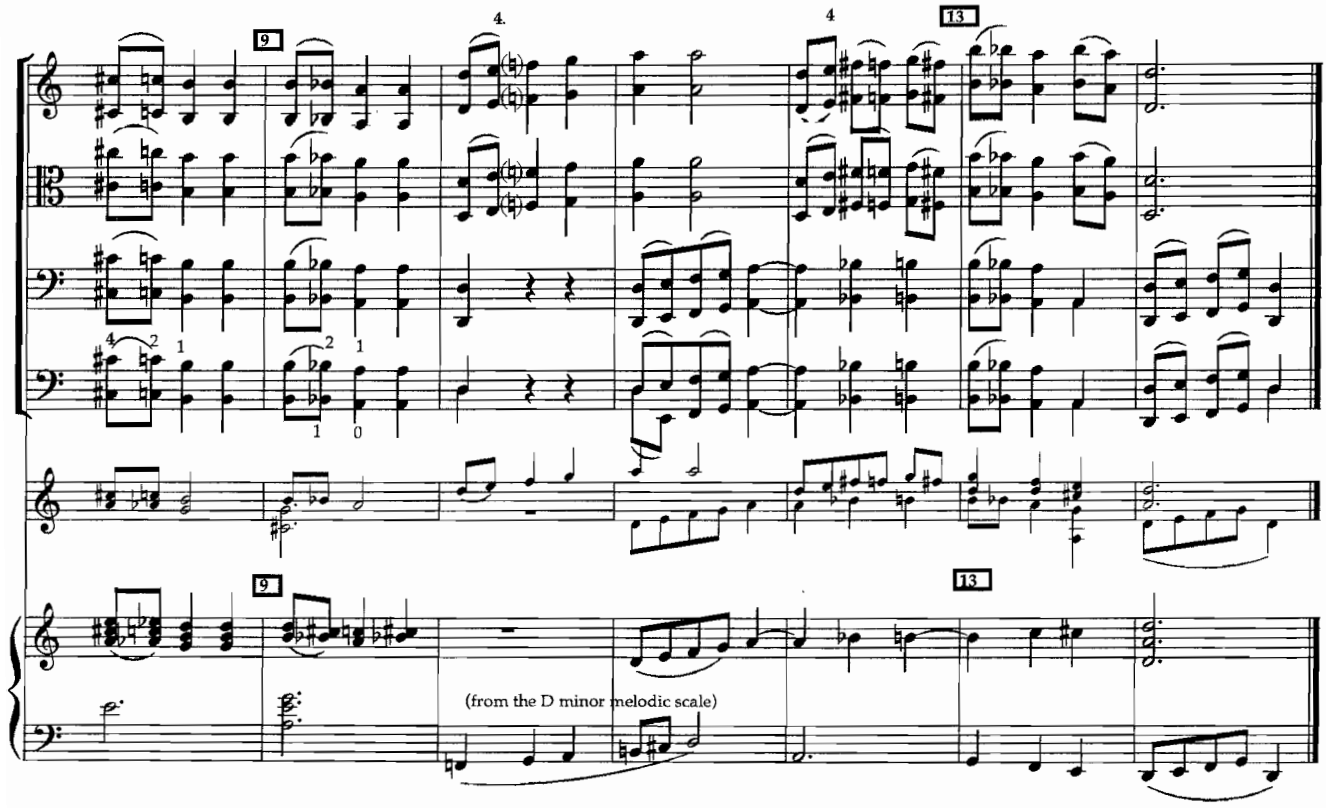


Variation of Wohlfart Etude

S. B. pg. 22

15





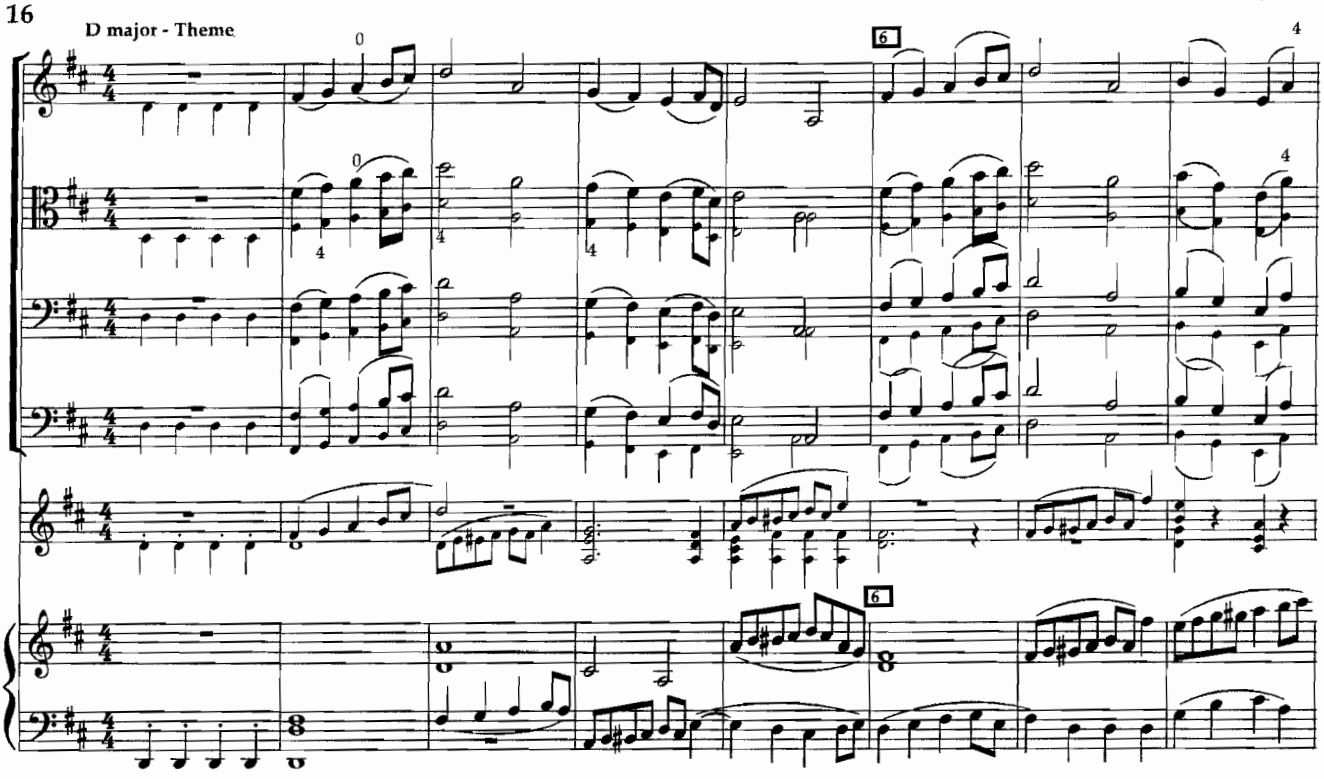
Unison and Ensemble

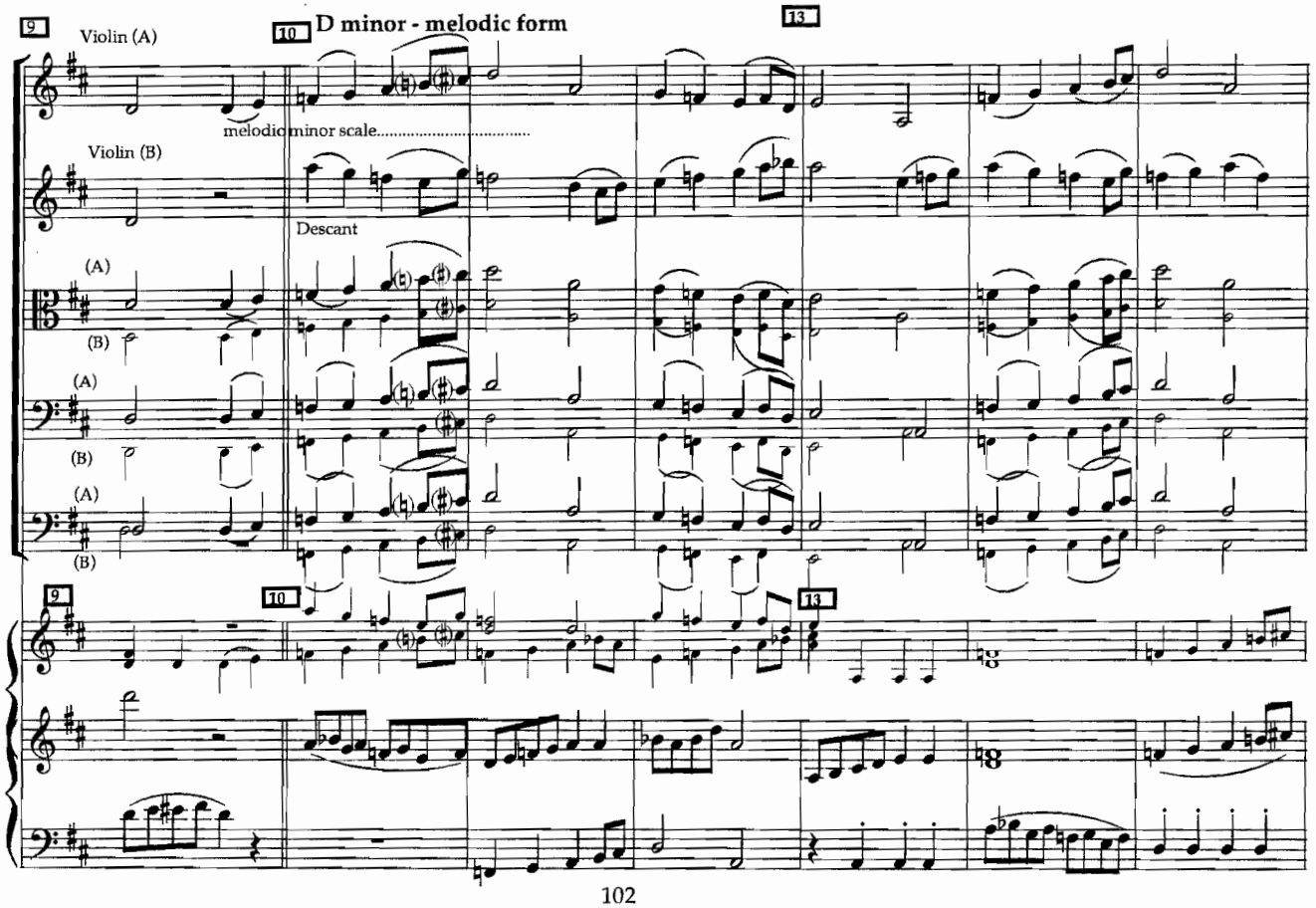
A Study in Thematics - D major and melodic minor

S. B. pg. 22

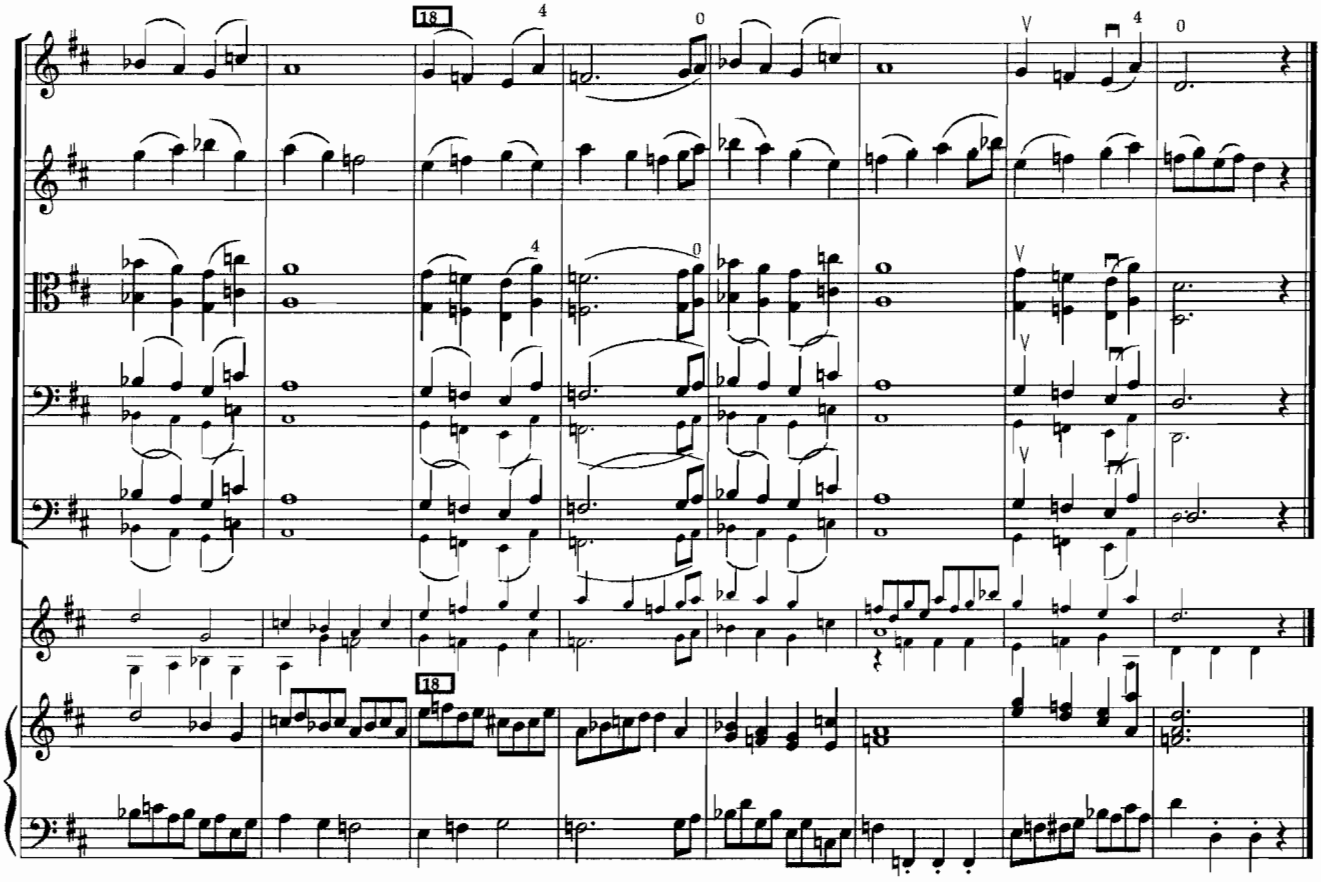
16

D major - Theme





(16, cont'd)



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

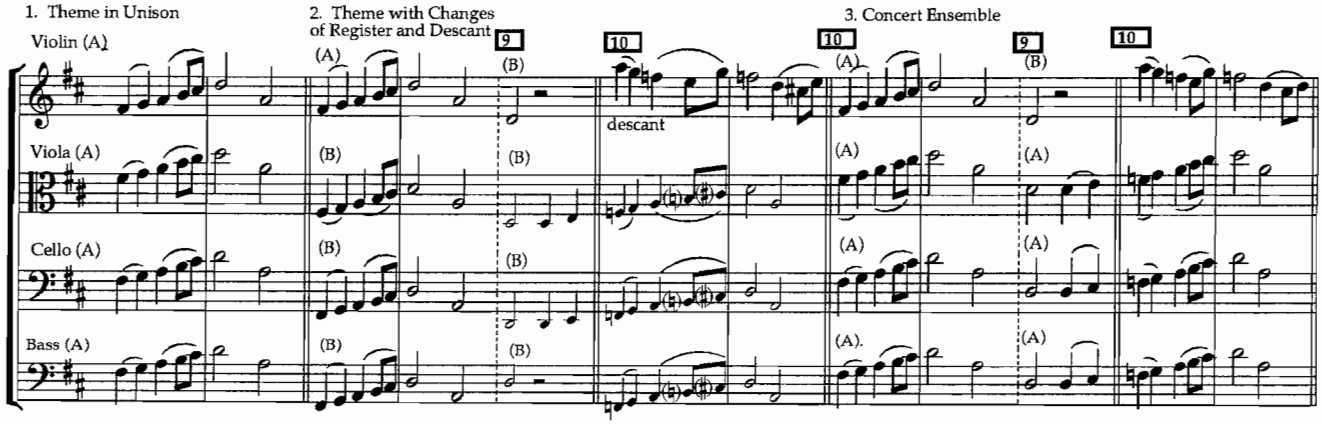
1. All play the (A)part as a unison theme to the end

2. Violin - repeat (A) part to measusre 9 then (B) part, as descant with (A) part tacet.
   Viola , cello, bass - play the (B) part - theme for ensemble

3. Violin - Same as second time - concert ensemble
Viola, celo, bass - play the (A) part - concert ensemble

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

Condenced Ensemble Patterns Showing Various Tonal Balances



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 (a "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.

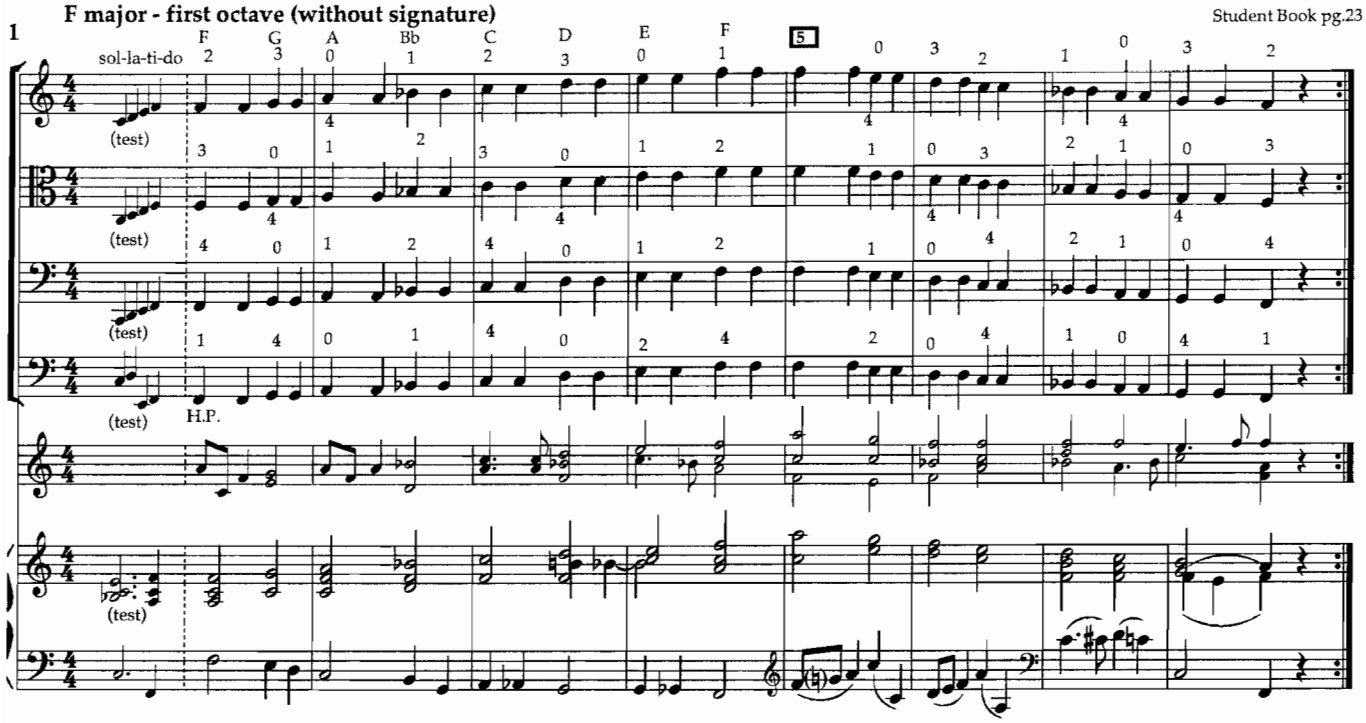
ENSEMBLE CHALLANGE. The combining of meters and triplets in duple against 6/8 time will test the pupils' ability in independent part-playing.

CHAPTER 8 - F MAJOR

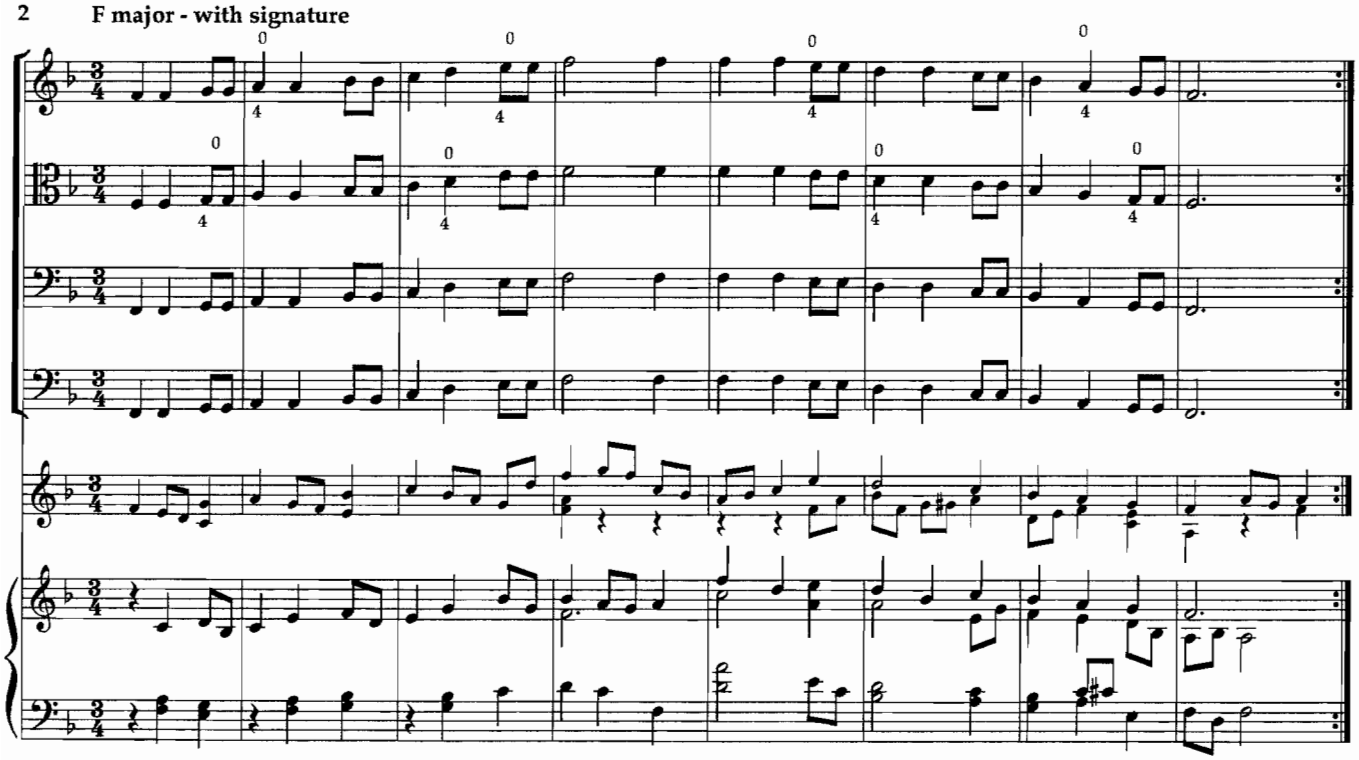
Success in playing in this and other "flat" keys is achieved by allowing the left hand to find its natural, lowered first position. Violins will need to do this immediately in line 1 so that their Bb's & F's will be secure. Violas will do this in line 5. The bass will begin this key in half position.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

Student Book pg.23

1 F major - first octave (without signature)

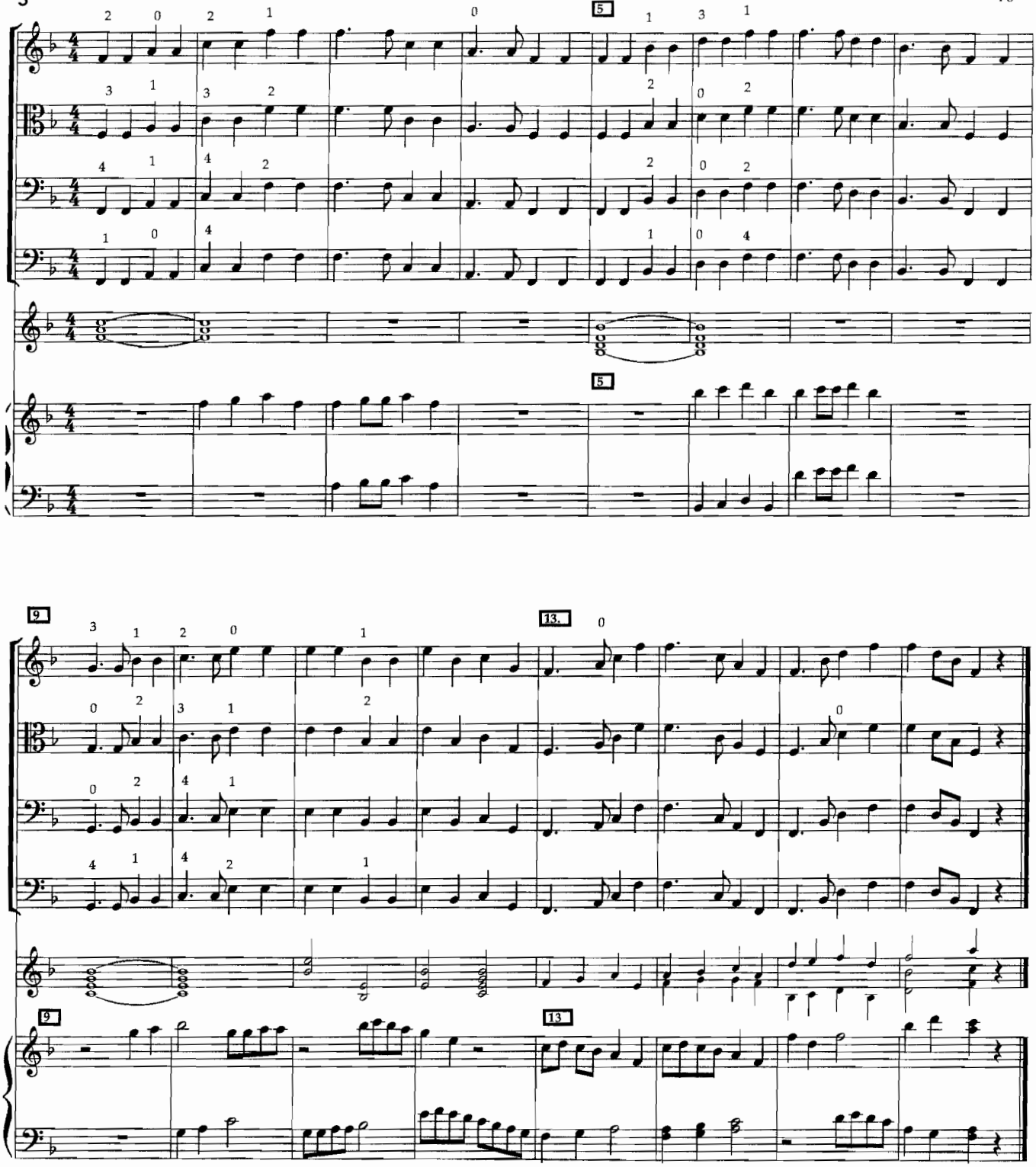


2 F major - with signature



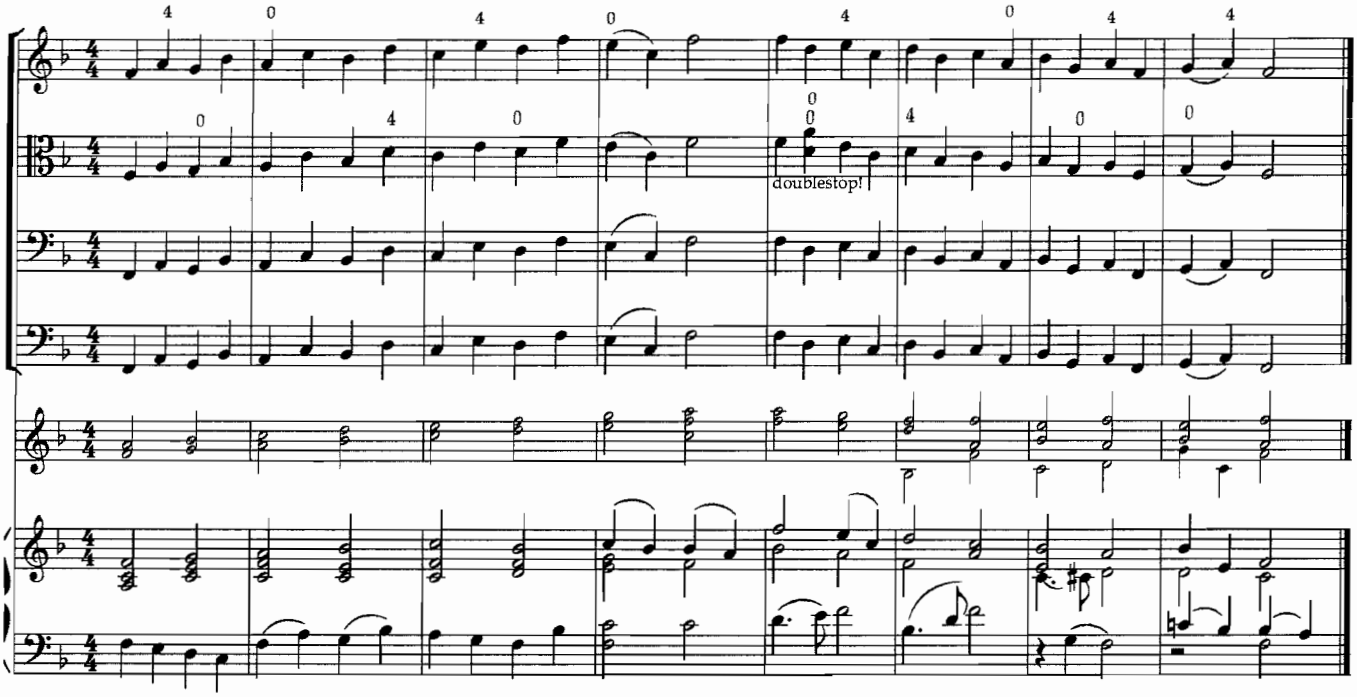
3 **Basic Arpeggios in F Major**

Student Book pg.23



4 **Broken Thirds in F Major**

Student Book pg. 23

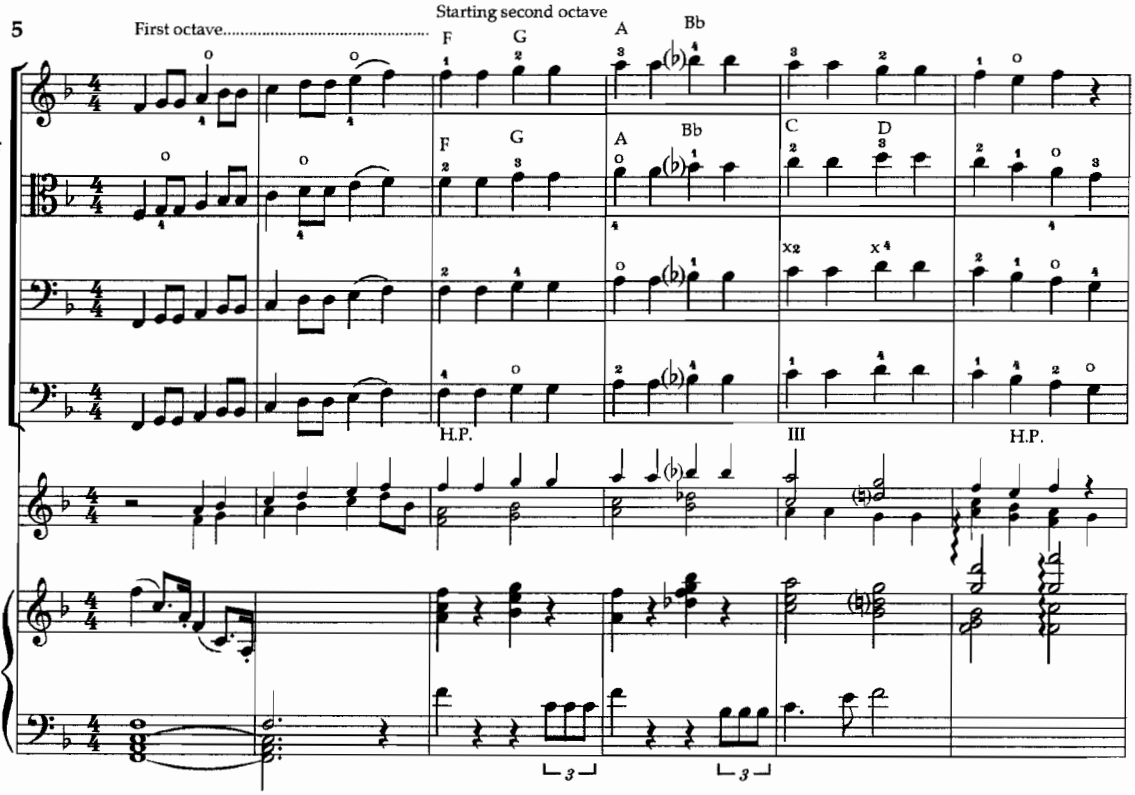


Extending the F Scale - Up & Down

5

Starting second octave

First octave.....



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.

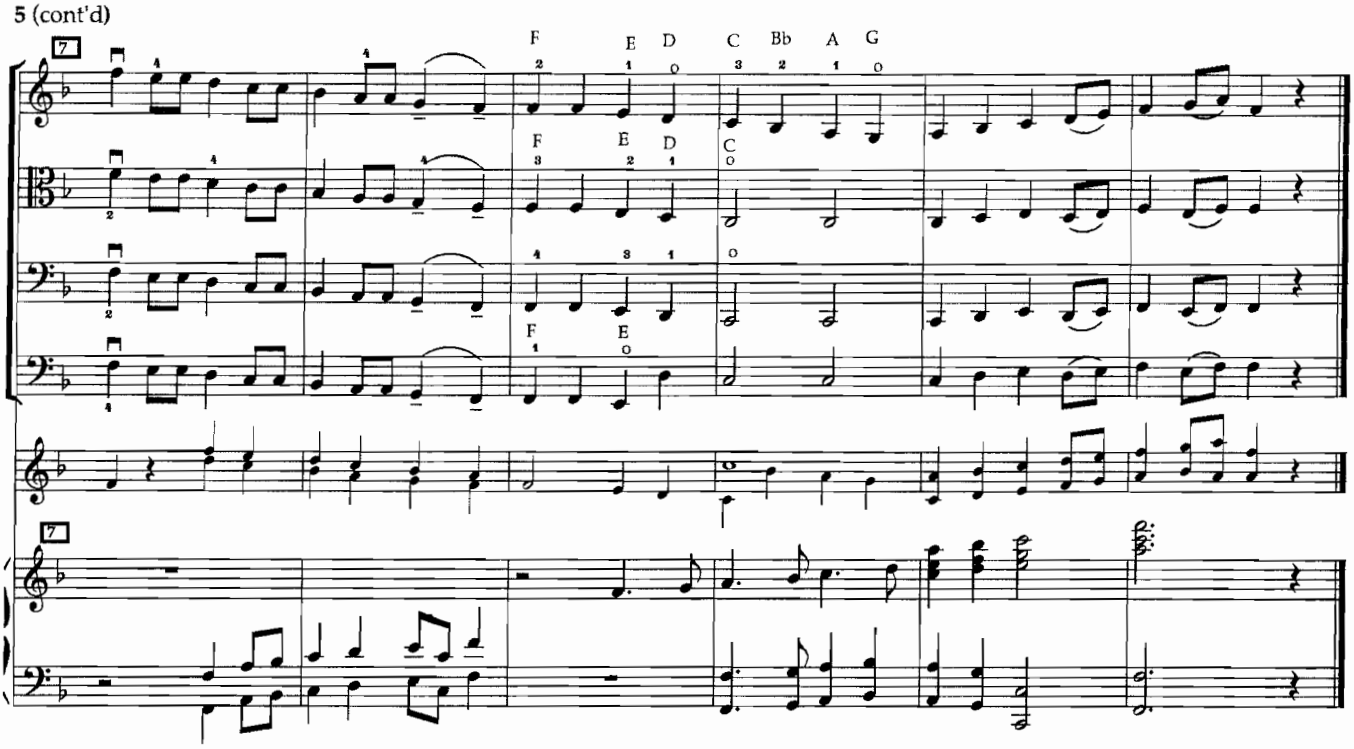
For example, beginning in measure 3 all instruments will begin the upper octave of F major. The violins will get as far as Bb on the E string, the violas and cellos will reach D on the A string and the basses will climb to a D on the G string.

Conversely, when reaching downward into the lower octave, the violins will get only as far as the open G 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.

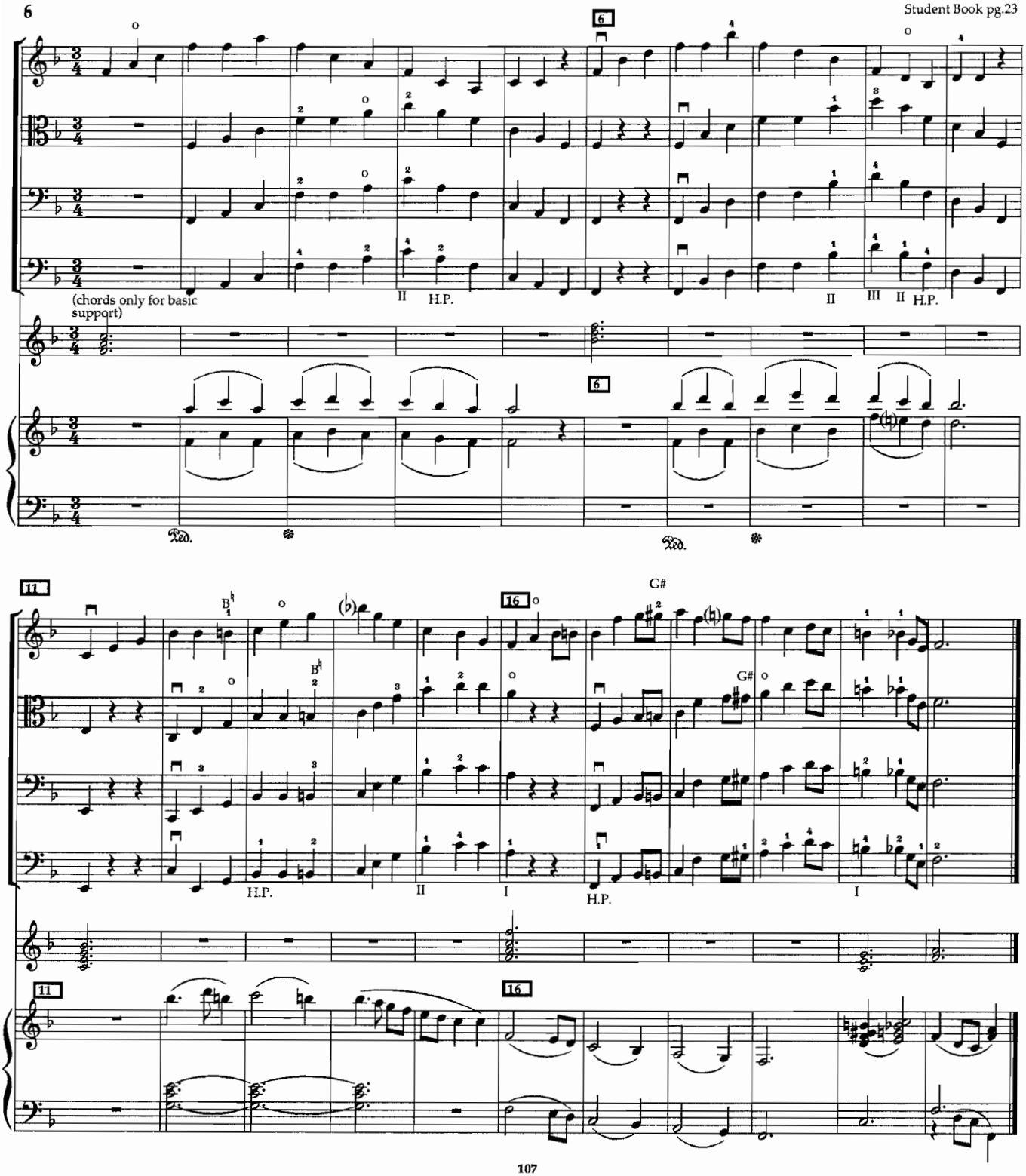
(Fingerings will be shown in smaller type from this line onwards)

Downward Extension of F Scale

5 (cont'd)

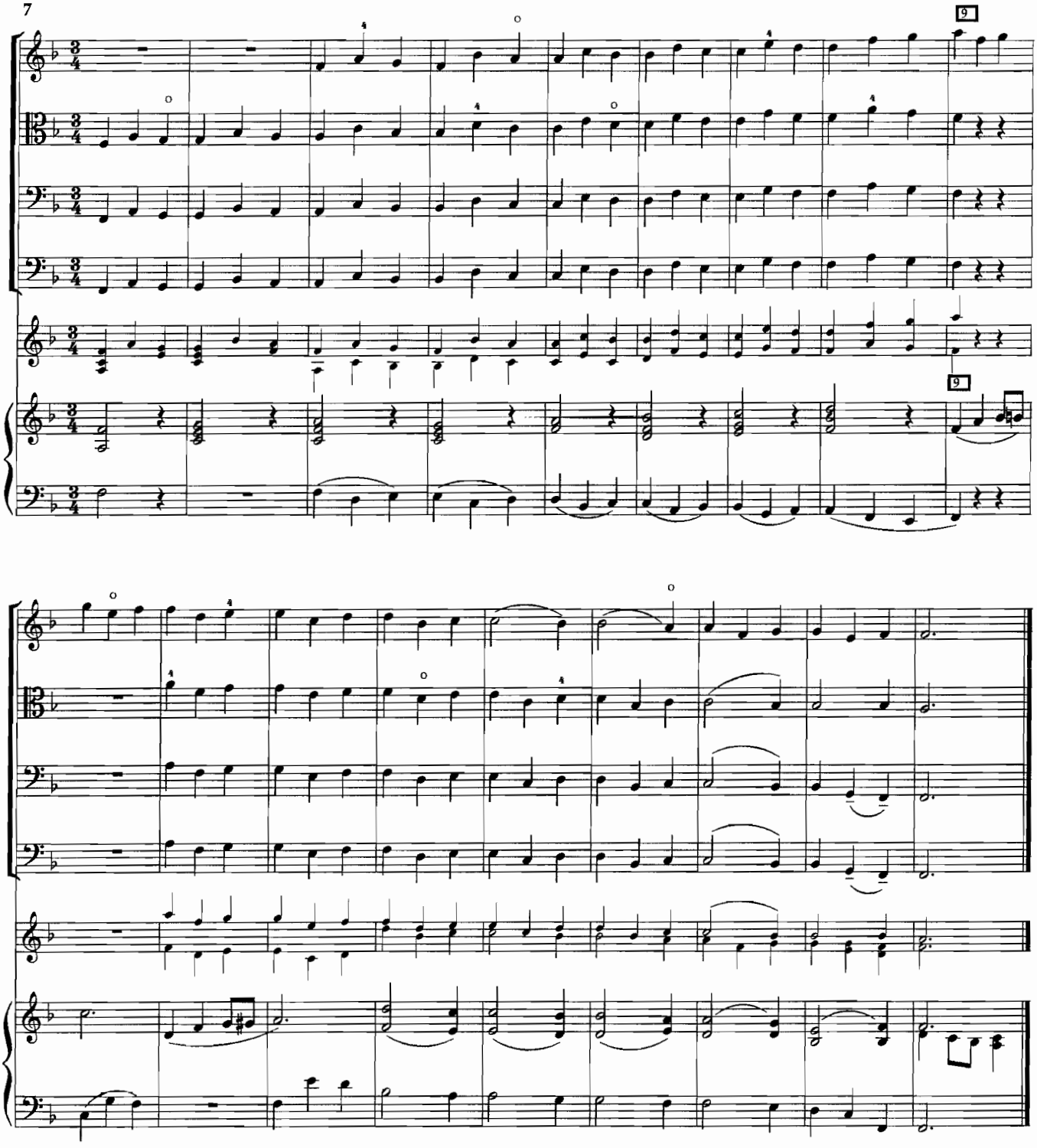


Arpeggio Ensemble
with chromatics in F Major



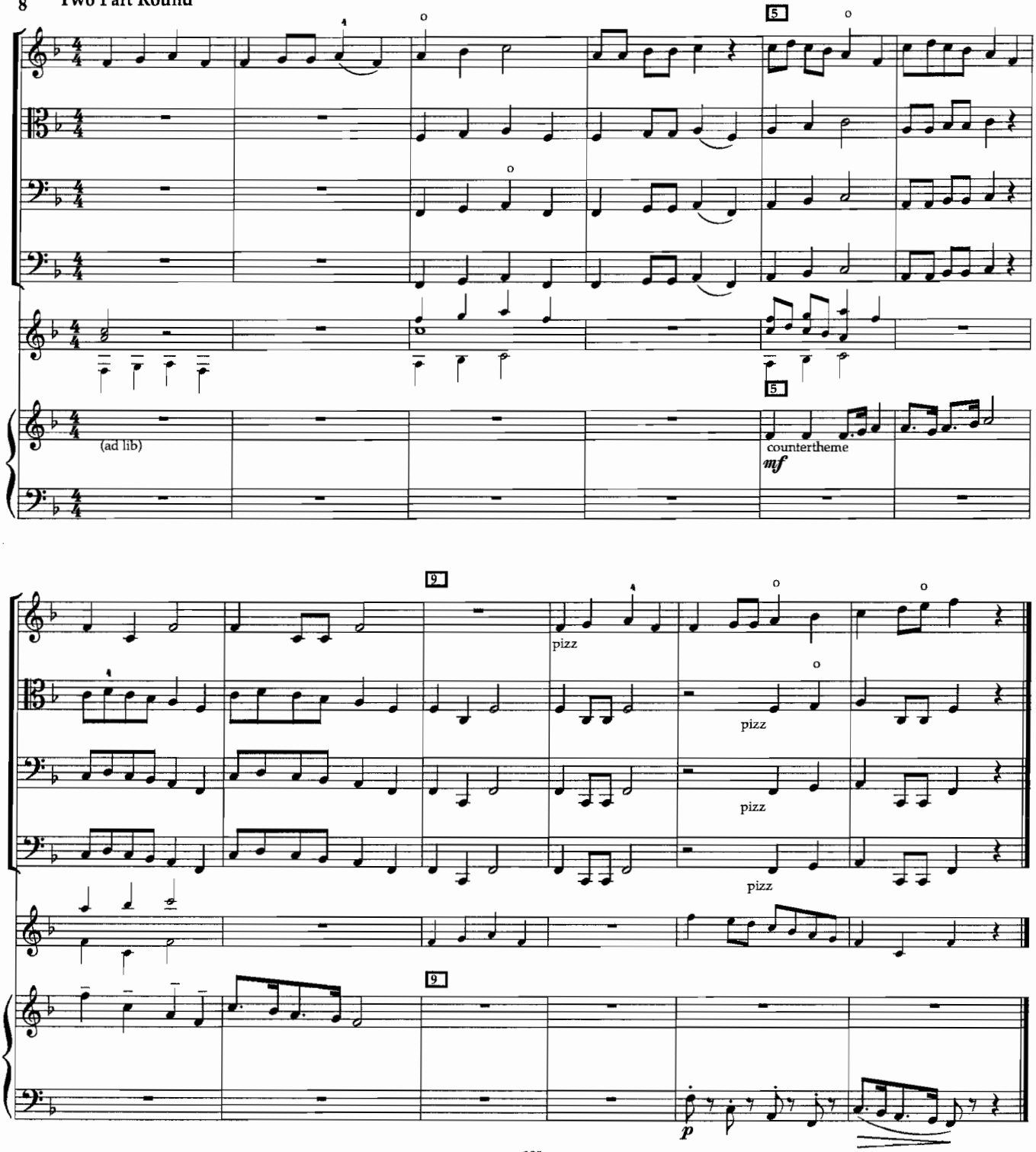
Broken Thirds in Ensemble

Student Book pg.23



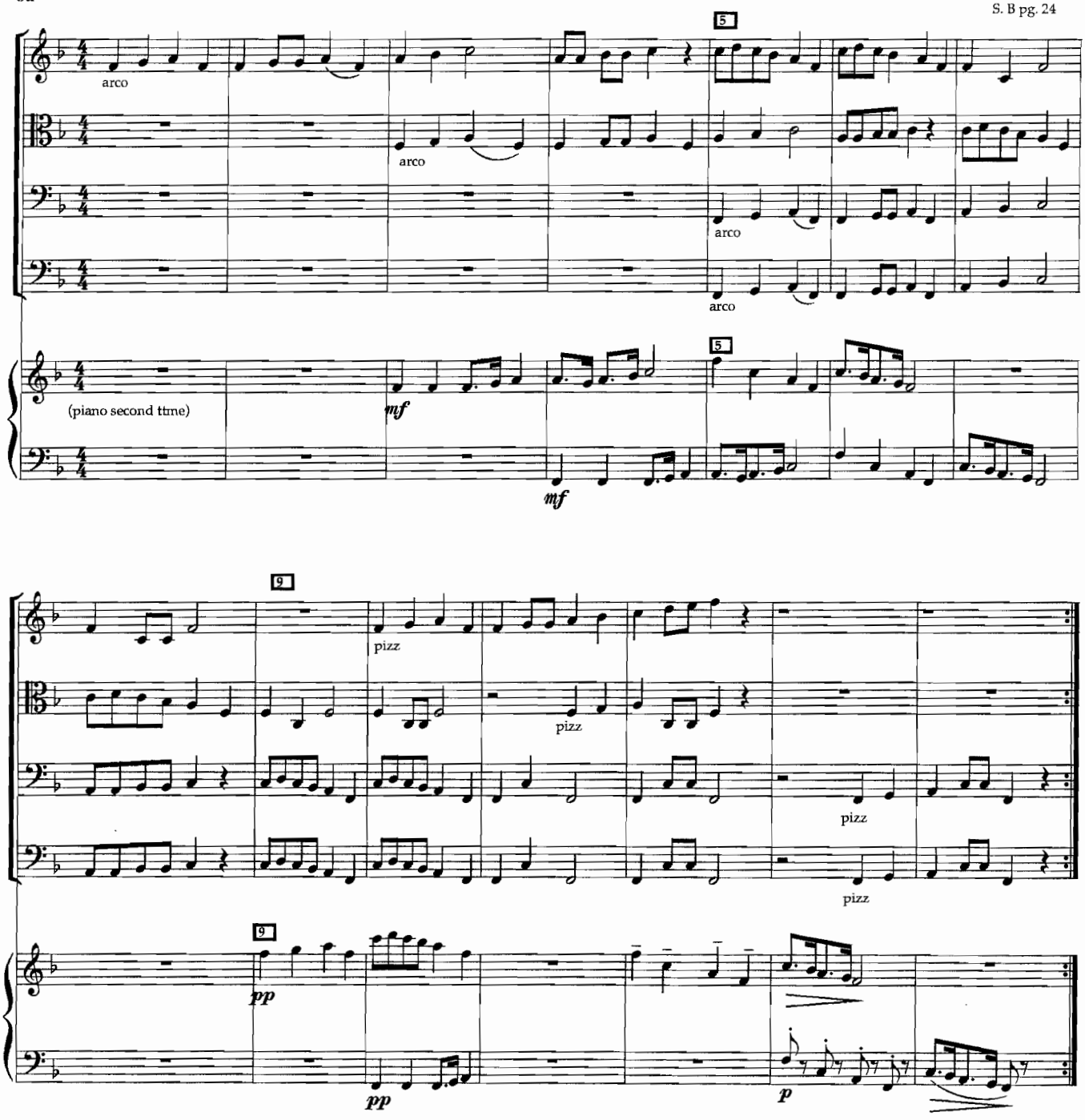
Frere Jacques Goes Round and Round

8 **Two Part Round**



8a **Three-Part Round**

S. B pg. 24

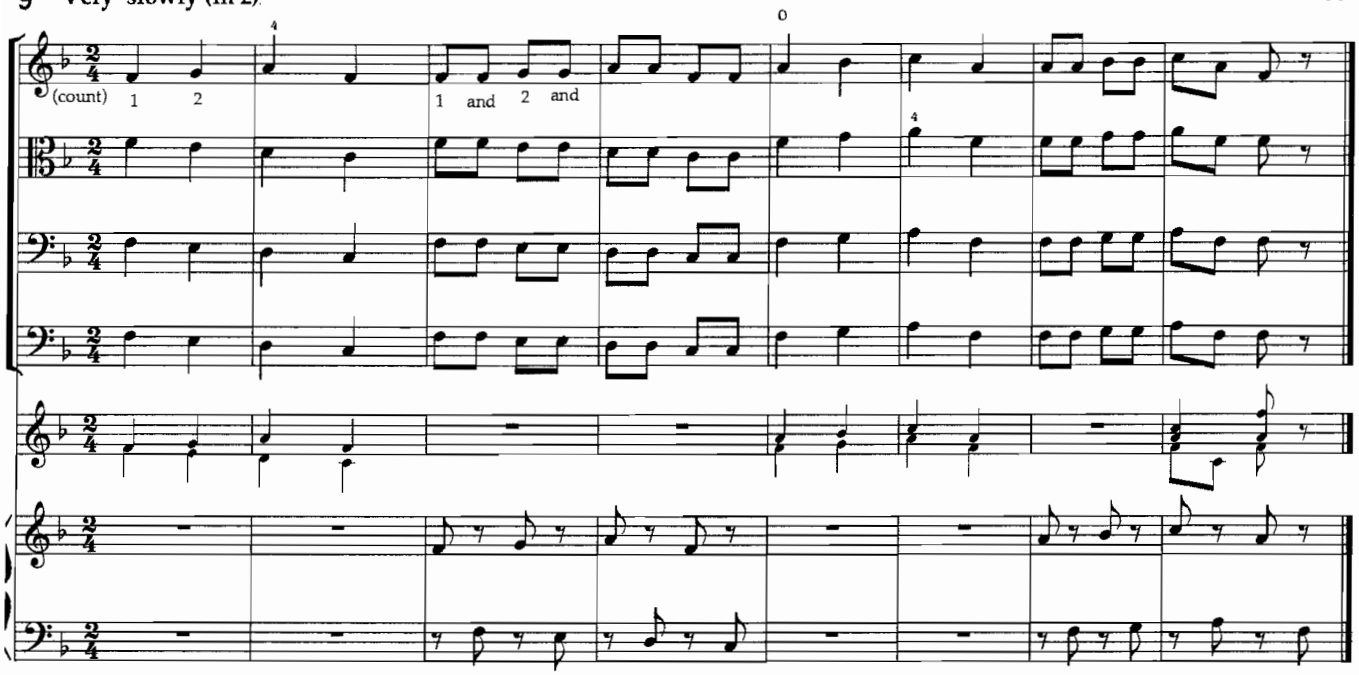


Theme and Variations for New Rhythms

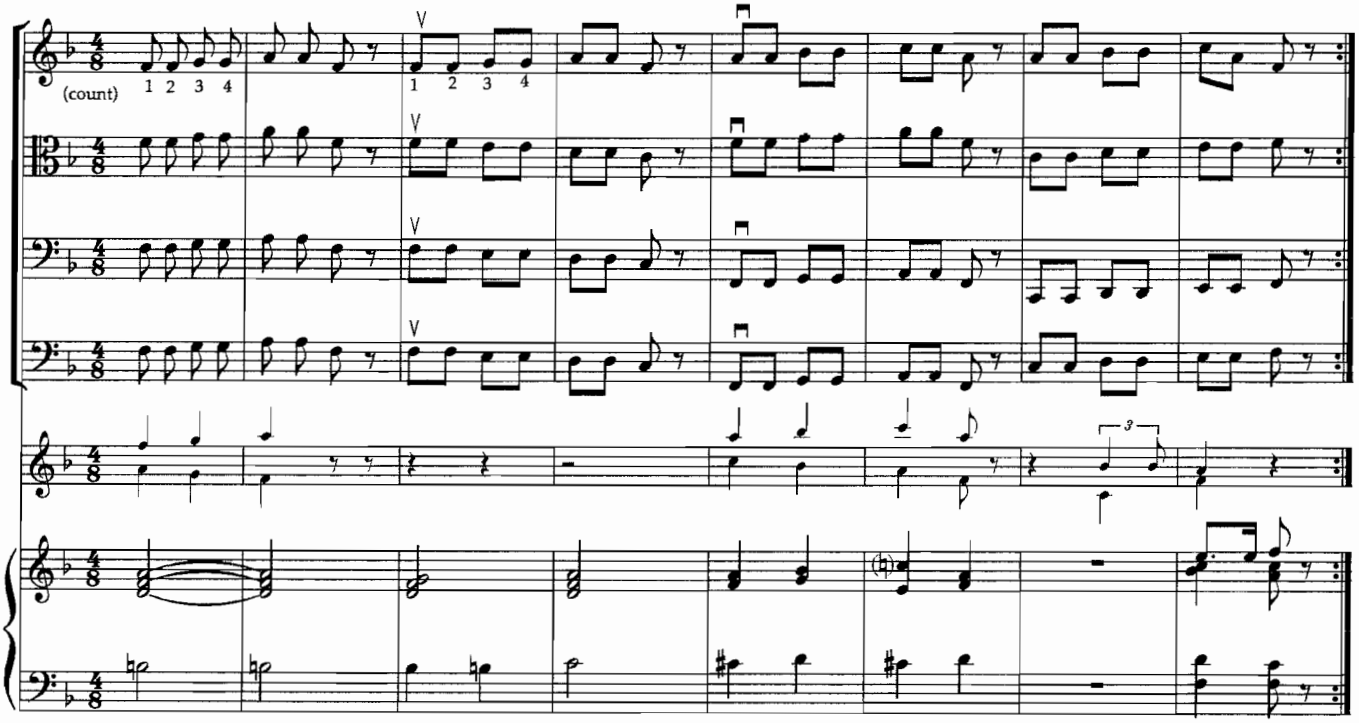
Development of "EIGHTH TIME." The next 5 lines will introduce the students to the concept of giving one count to an eighth note. From 2/4 through 4/8 to 6/8 meters, these lines will use "Frere Jacques" to build confidence with this new concept. Students should clap and count each of these lines to reinforce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

9 Very slowly (in 2)

Student Book pg.24



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

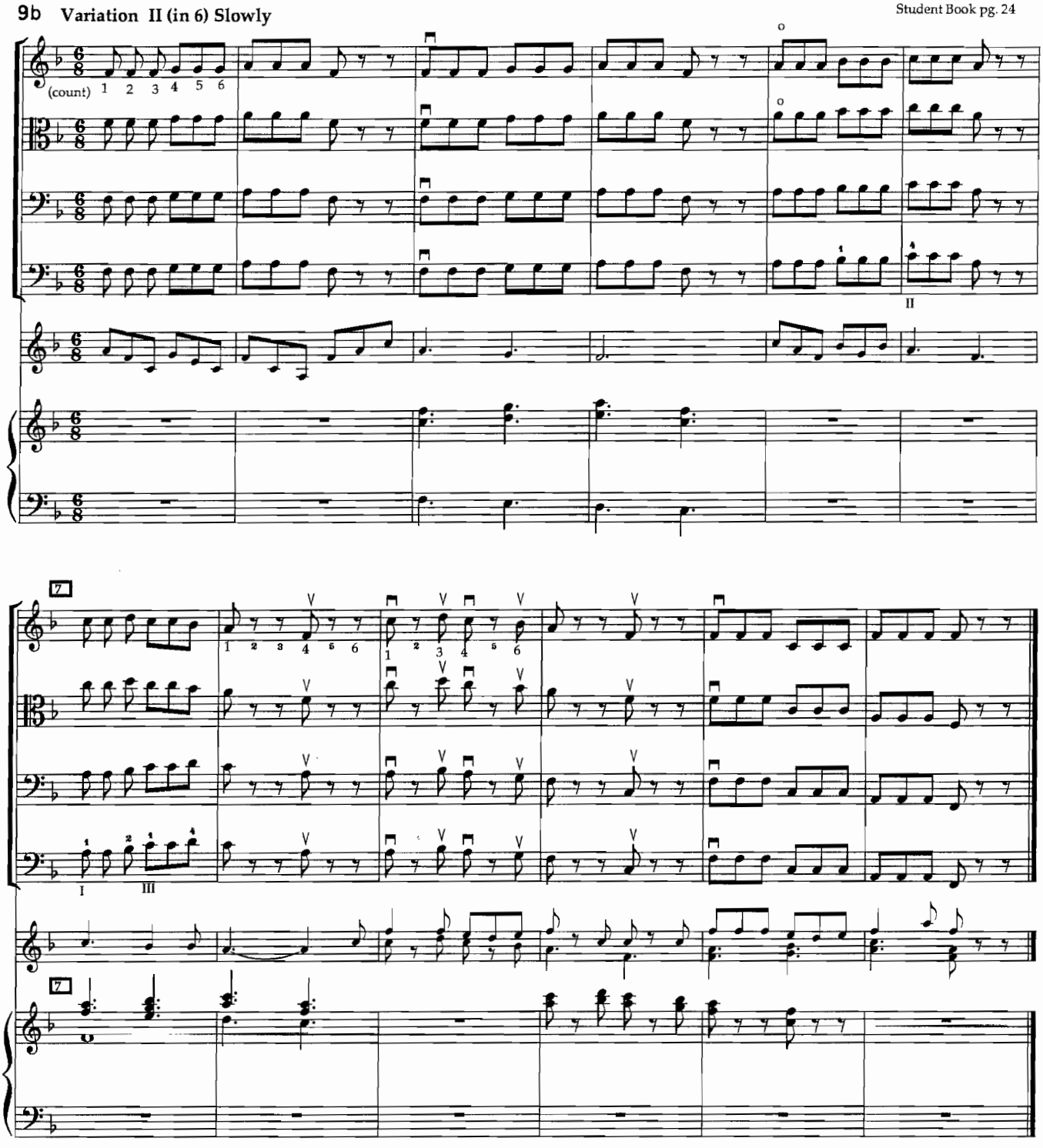


6/8 Time - Eighth Notes and Rests

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

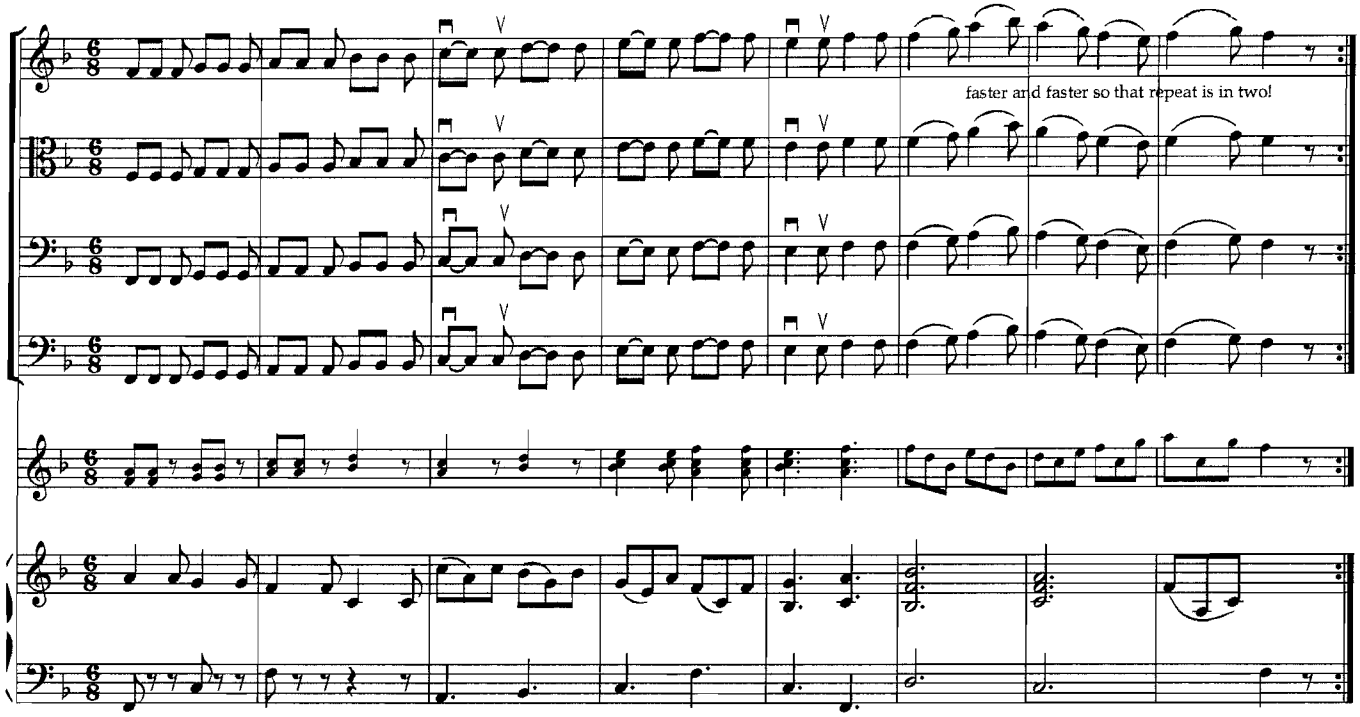


Development of 6/8 Time in Two Beats

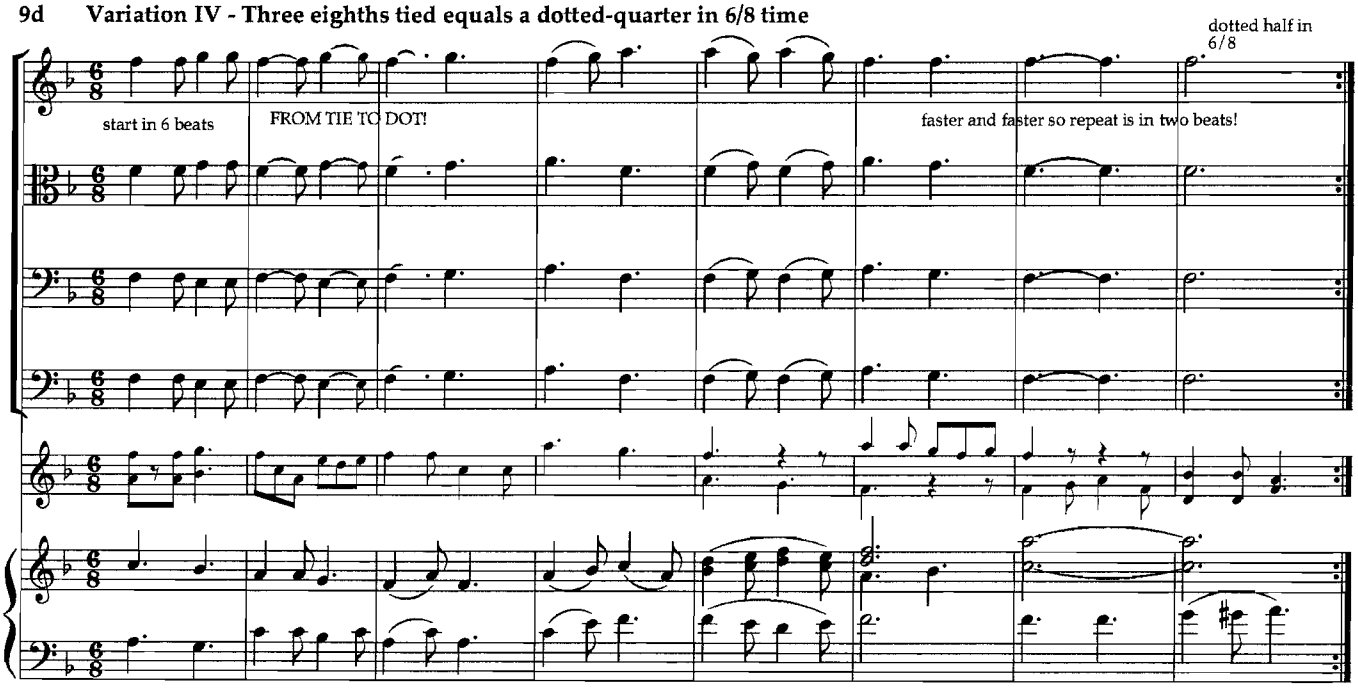
Lines 9c and 9d should each be begun slowly in 6 beats and accelerated until they are played in two beats to the bar

Student Book pg.24

9c Variation III - Two eighths tied into a quarter



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



Row, Row, Row Your Boat

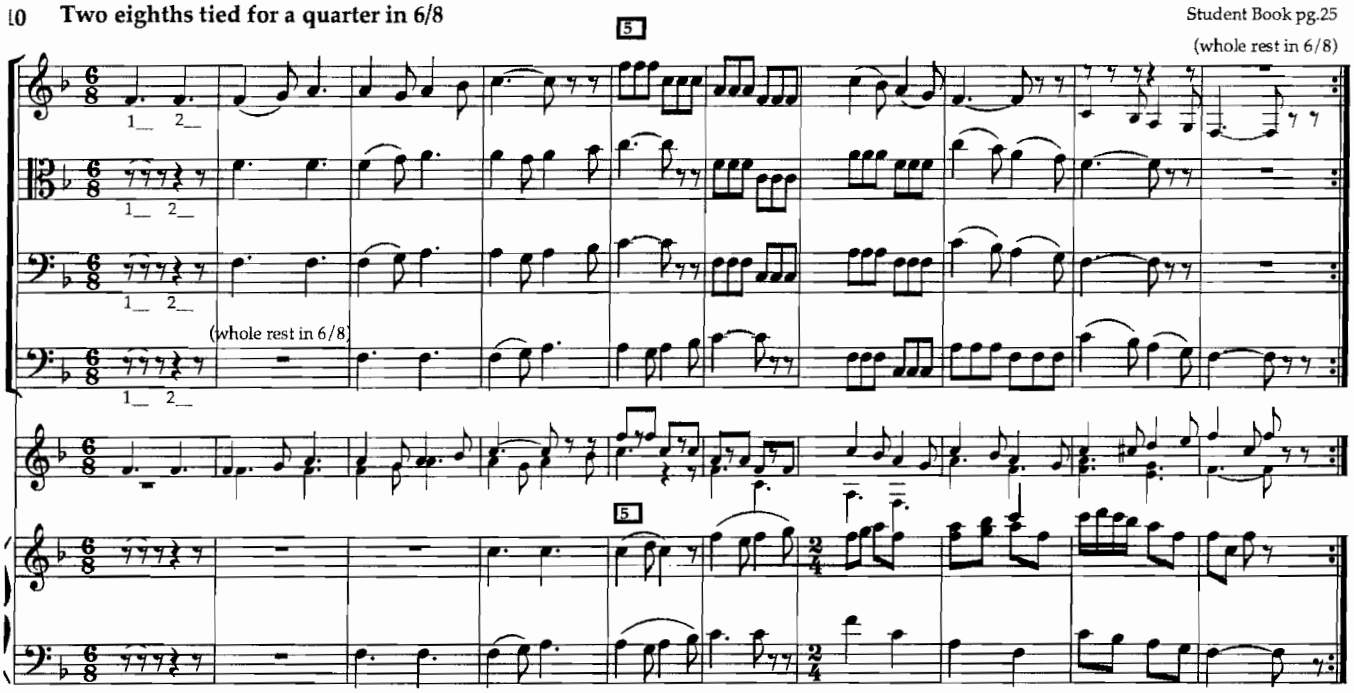
Play this line three times:

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**

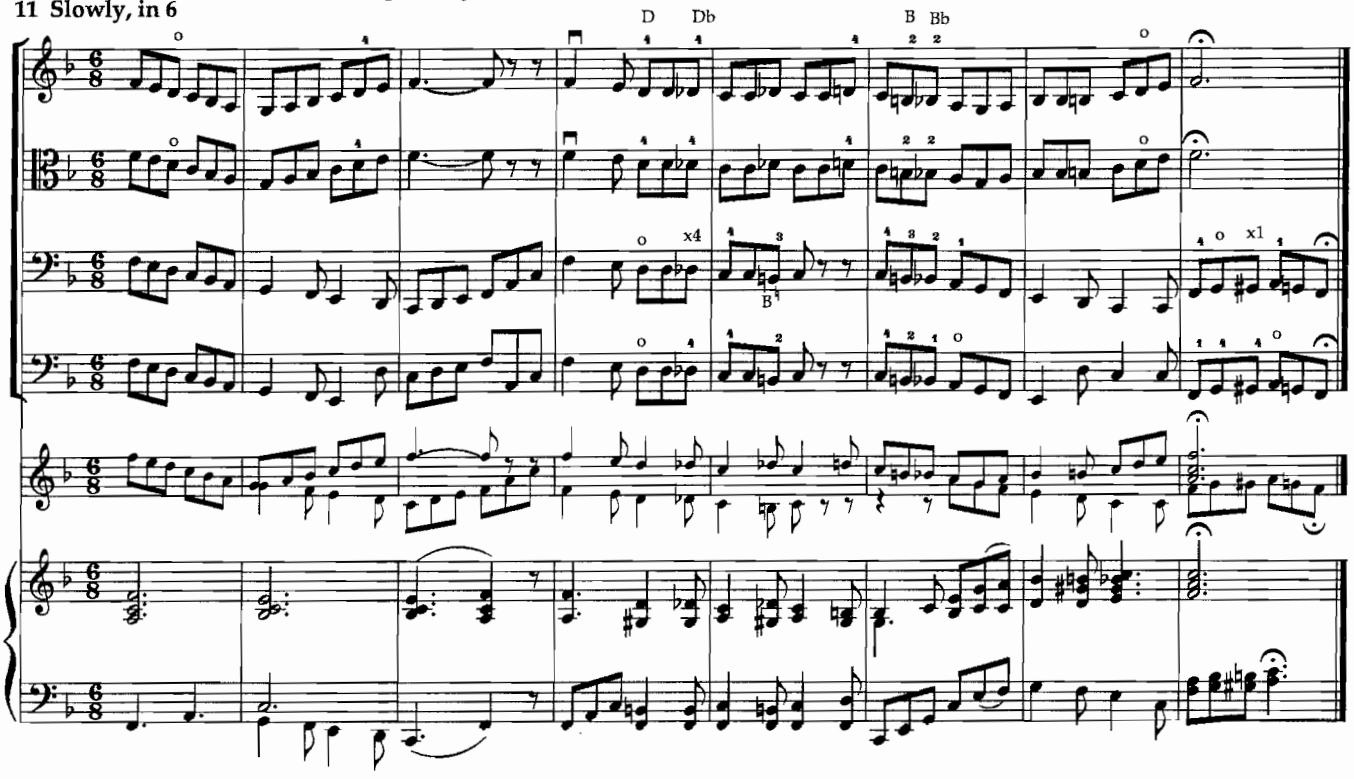
Student Book pg.25

(whole rest in 6/8)



Preparatory Chromatics for "Sweet and Low"

11 **Slowly, in 6**

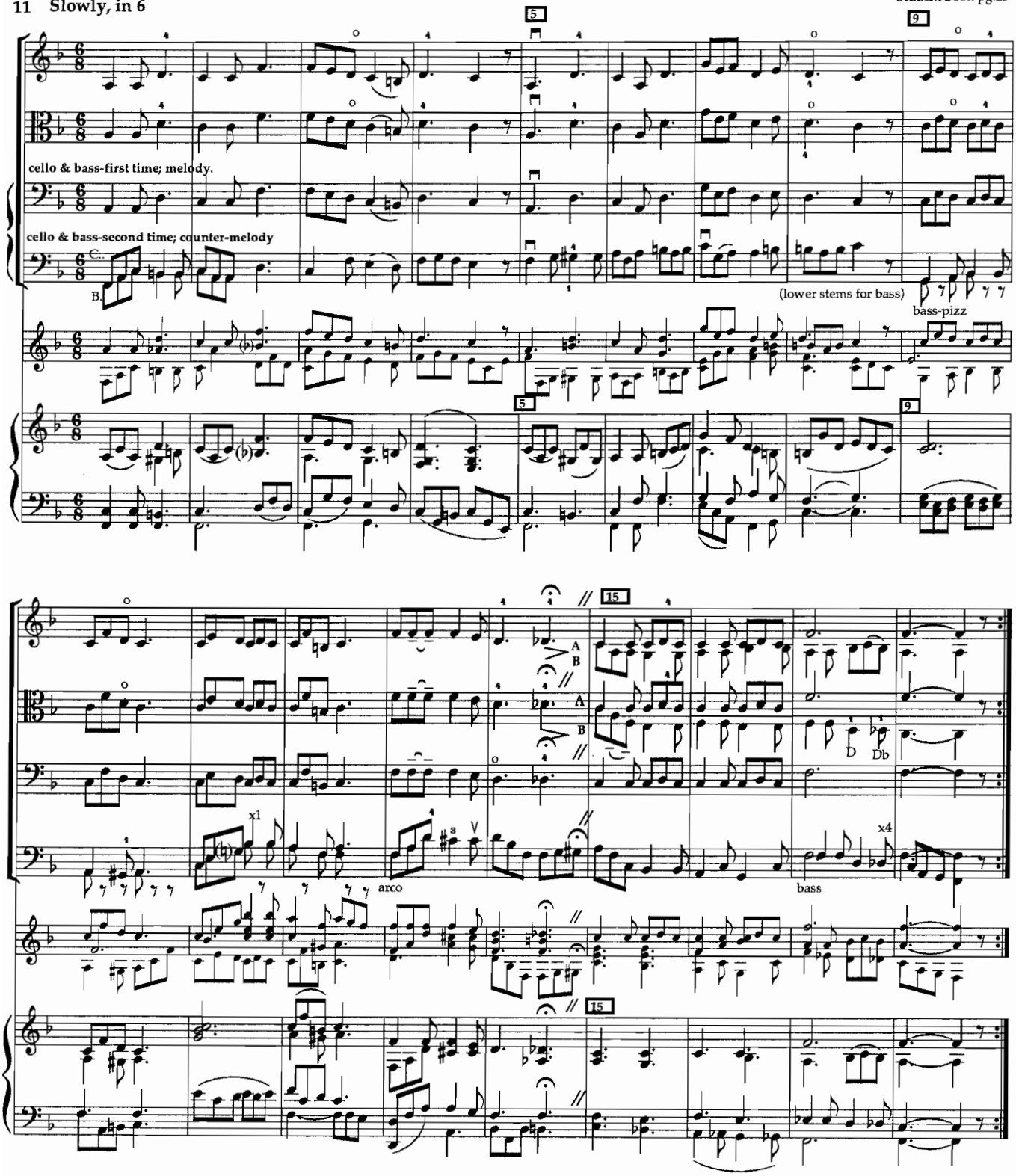


Concert Version of "Sweet and Low"

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.

11 Slowly, in 6

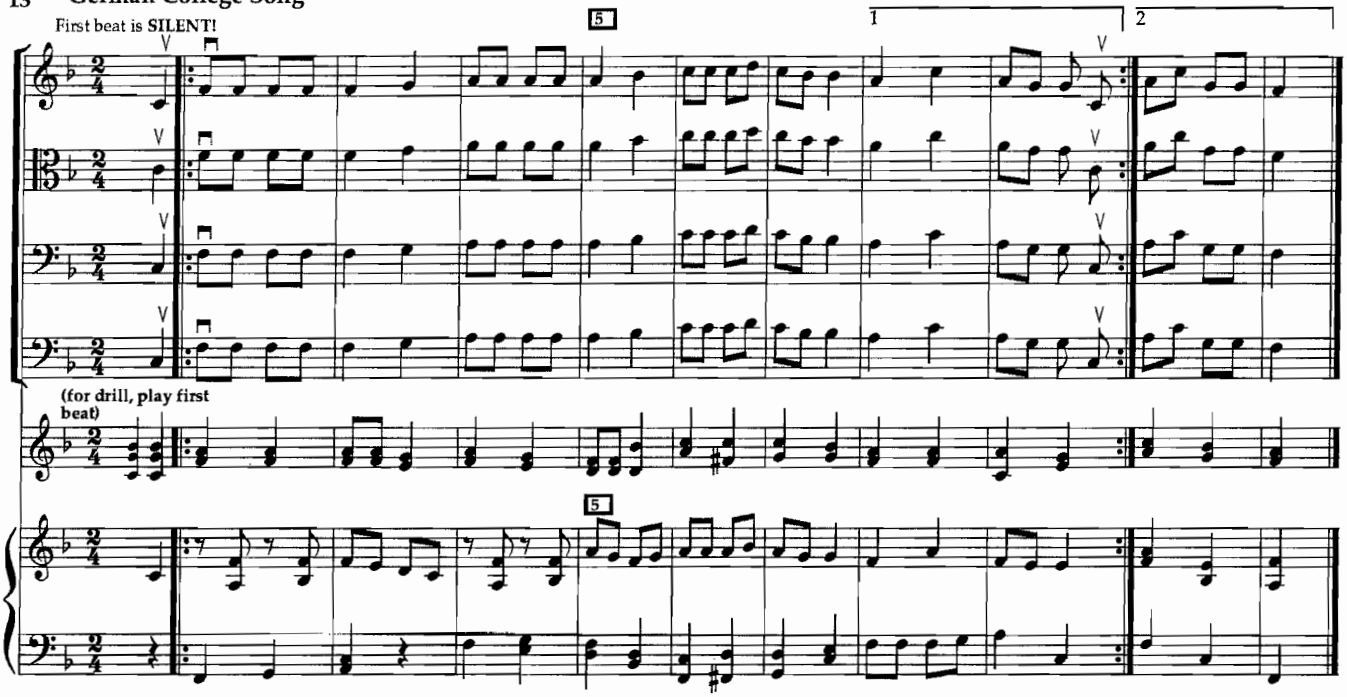


The Up-Beat

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

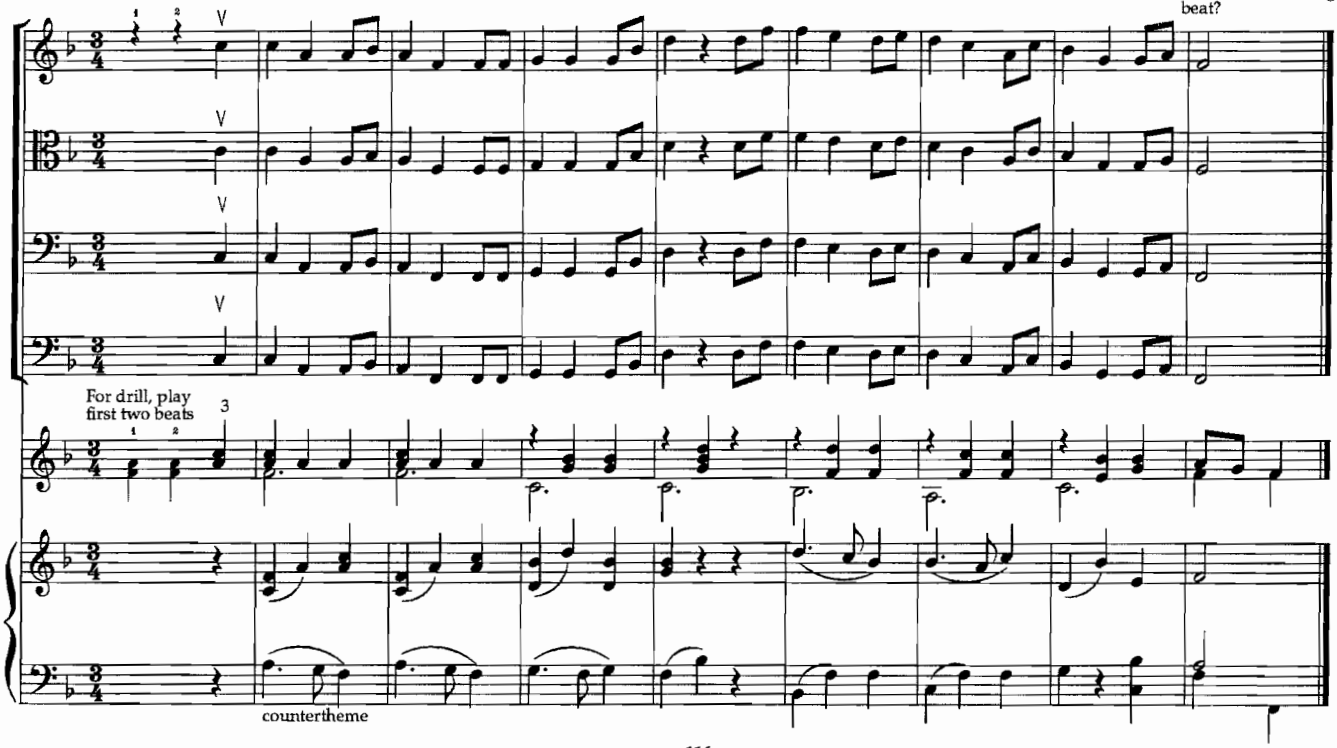
13 German College Song



Norwegian Folk Song

14 Silent counts

Where's the missing beat?



Auld Lang Syne

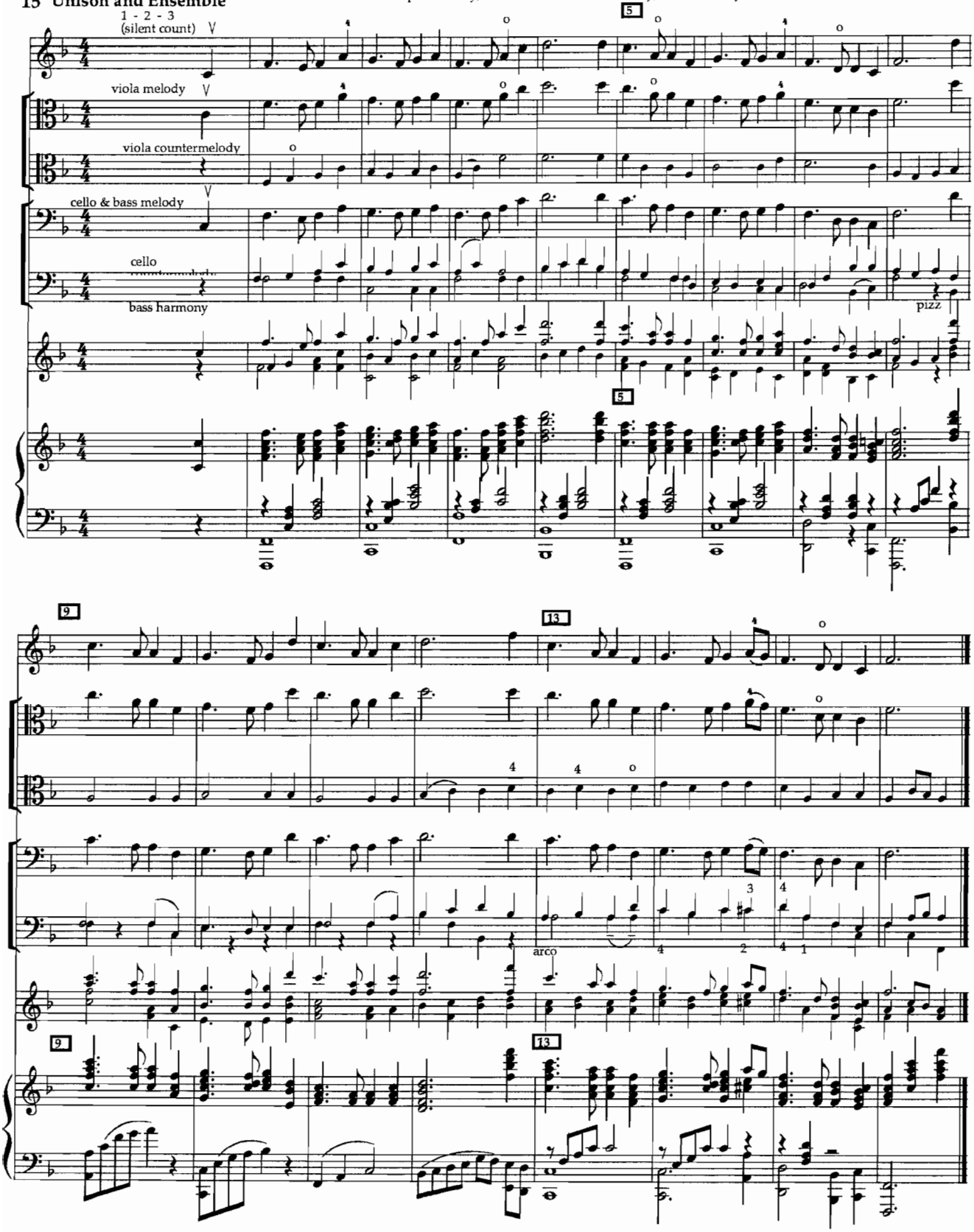
Concert Version in F Major

Play twice:

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

S. B. pg. 26

15 Unison and Ensemble



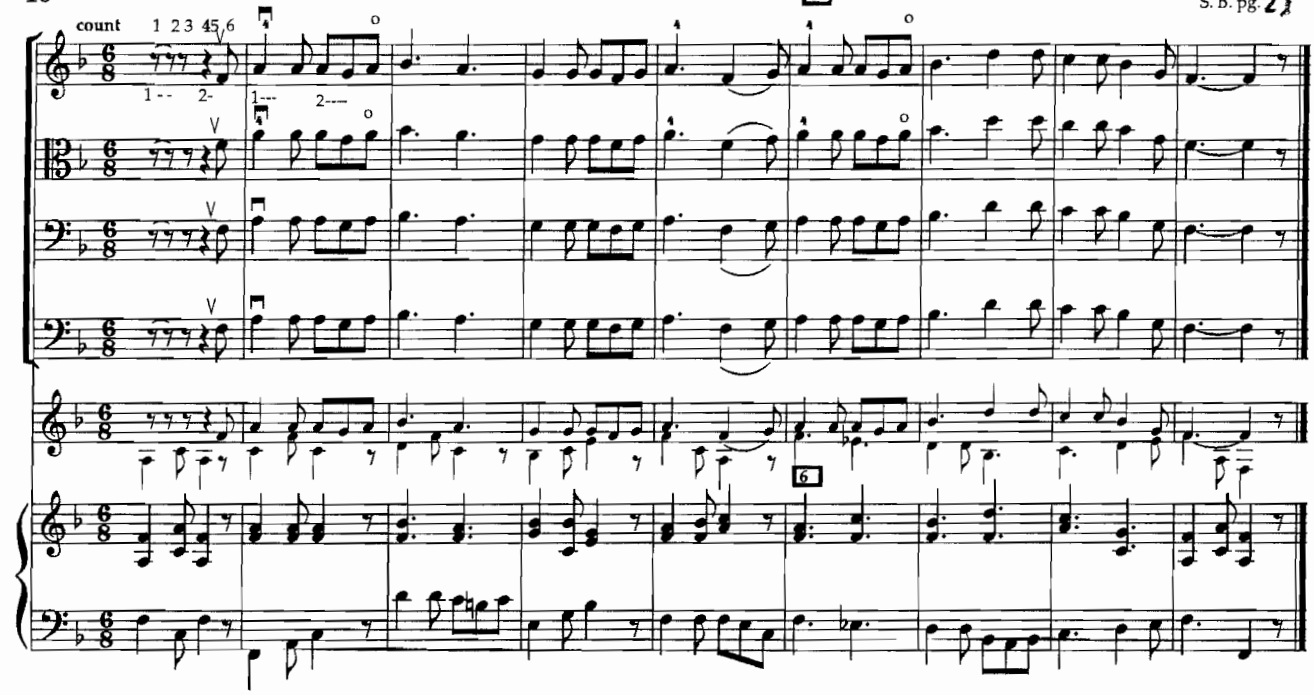
For He's A Jolly Good Fellow

Old French Tune

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

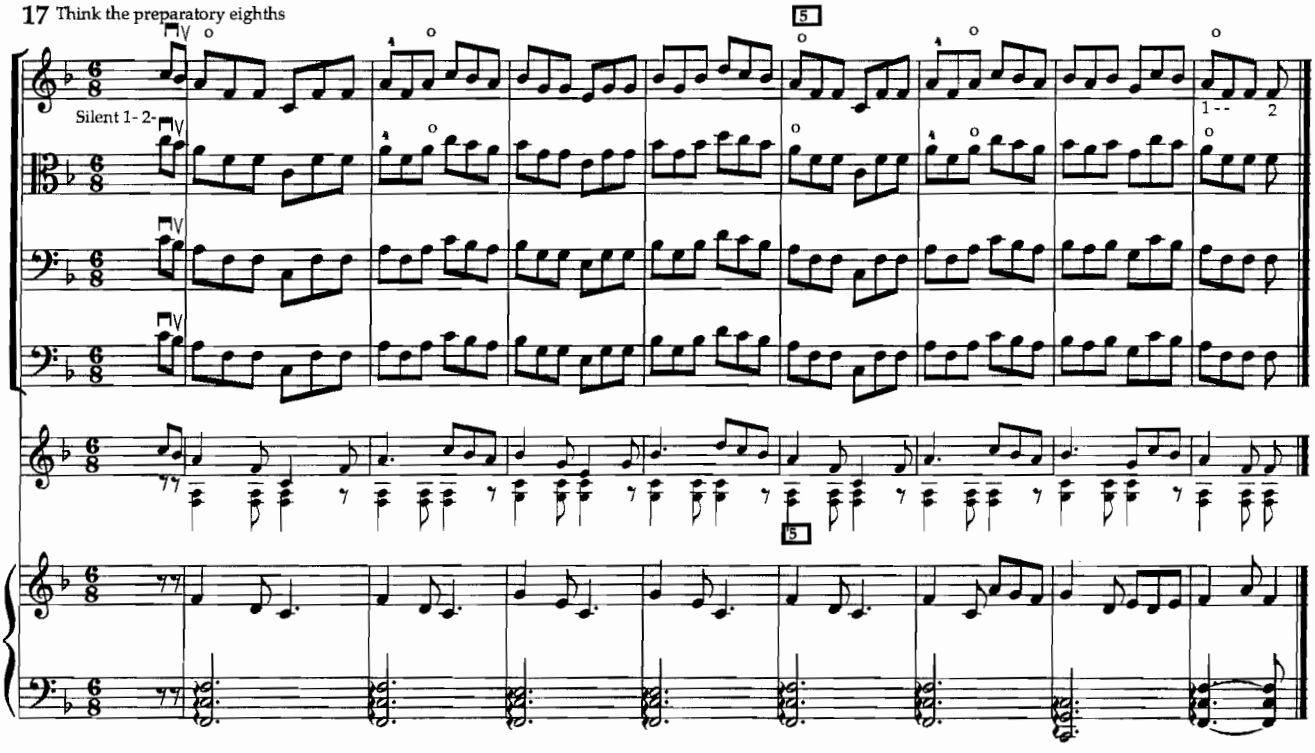
16

S. B. pg. 27



Irish Jig

17 Think the preparatory eighths

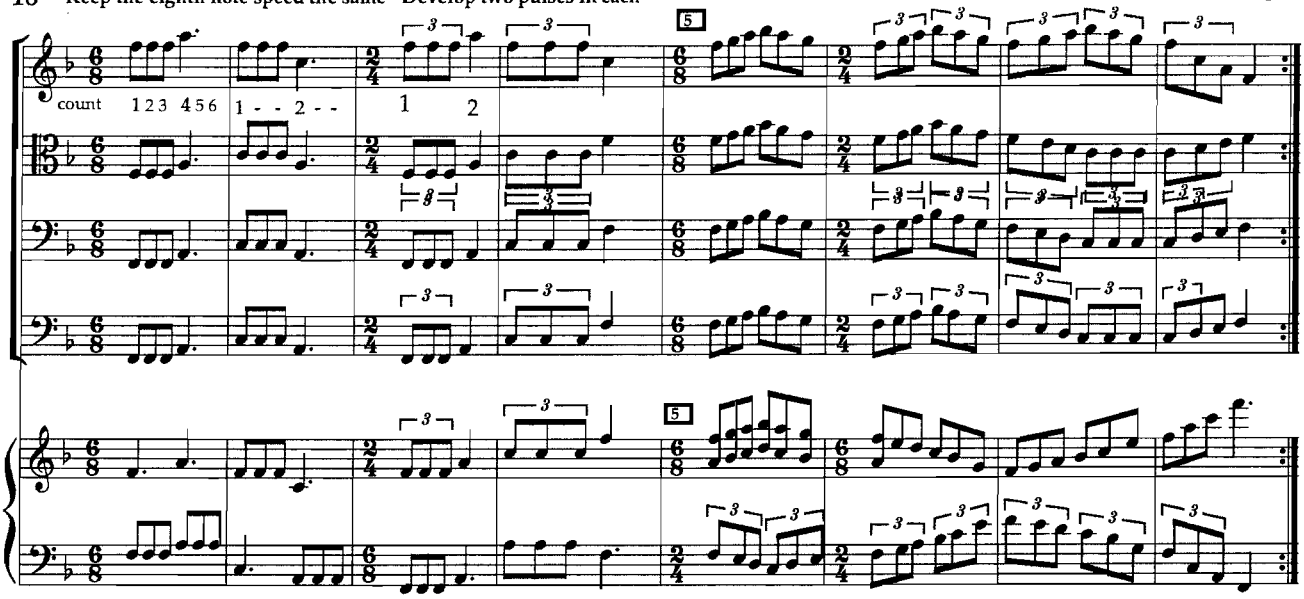


Changing 6/8 into Triplets

Combining 6/8 and 2/4 time

S. B. pg. 27

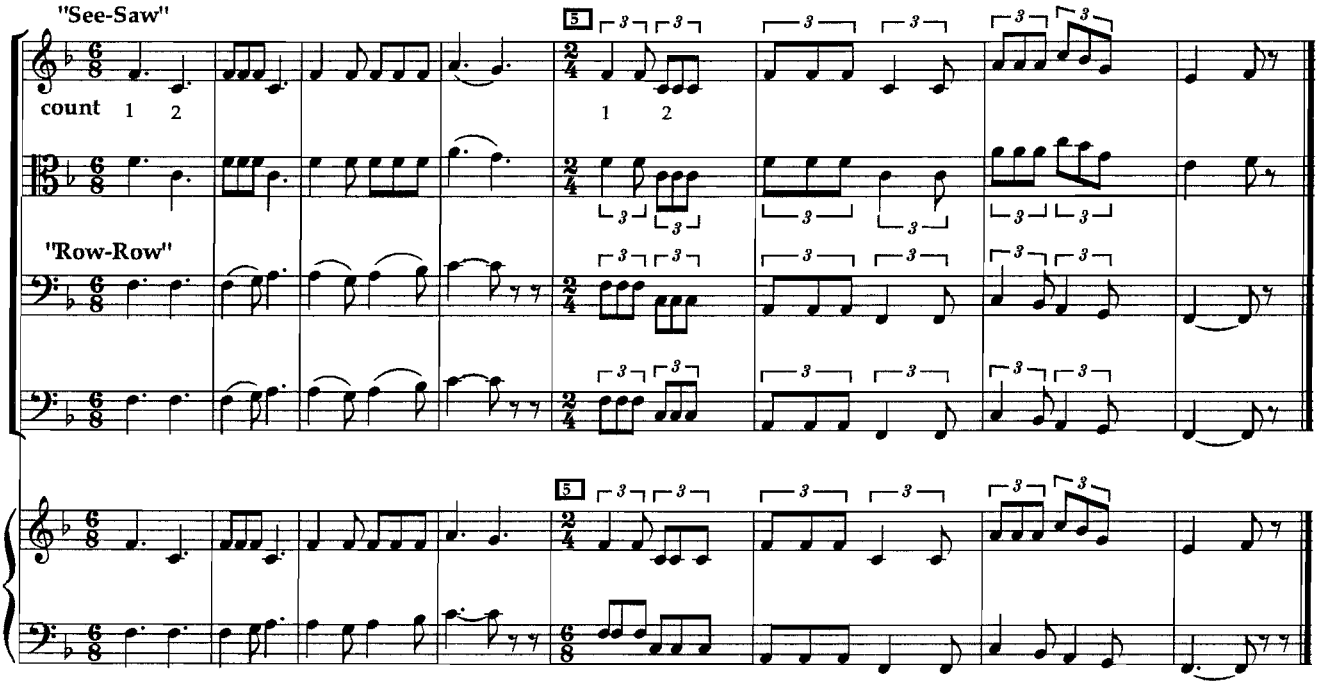
18 **Keep the eighth note speed the same - Develop two pulses in each**



"See-Saw with "Row-Row"

Ensemble with Triplets

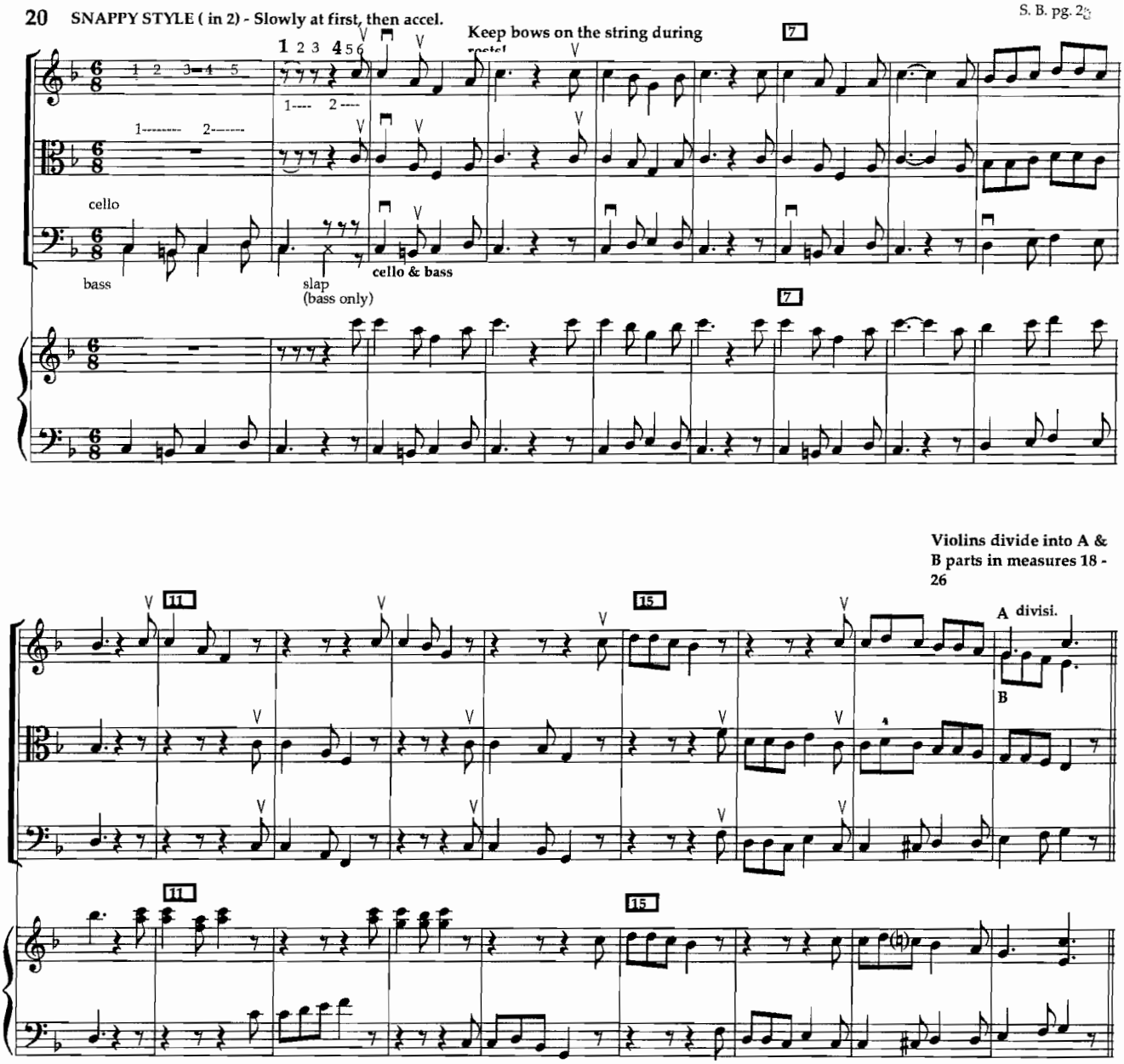
19 **In 2**

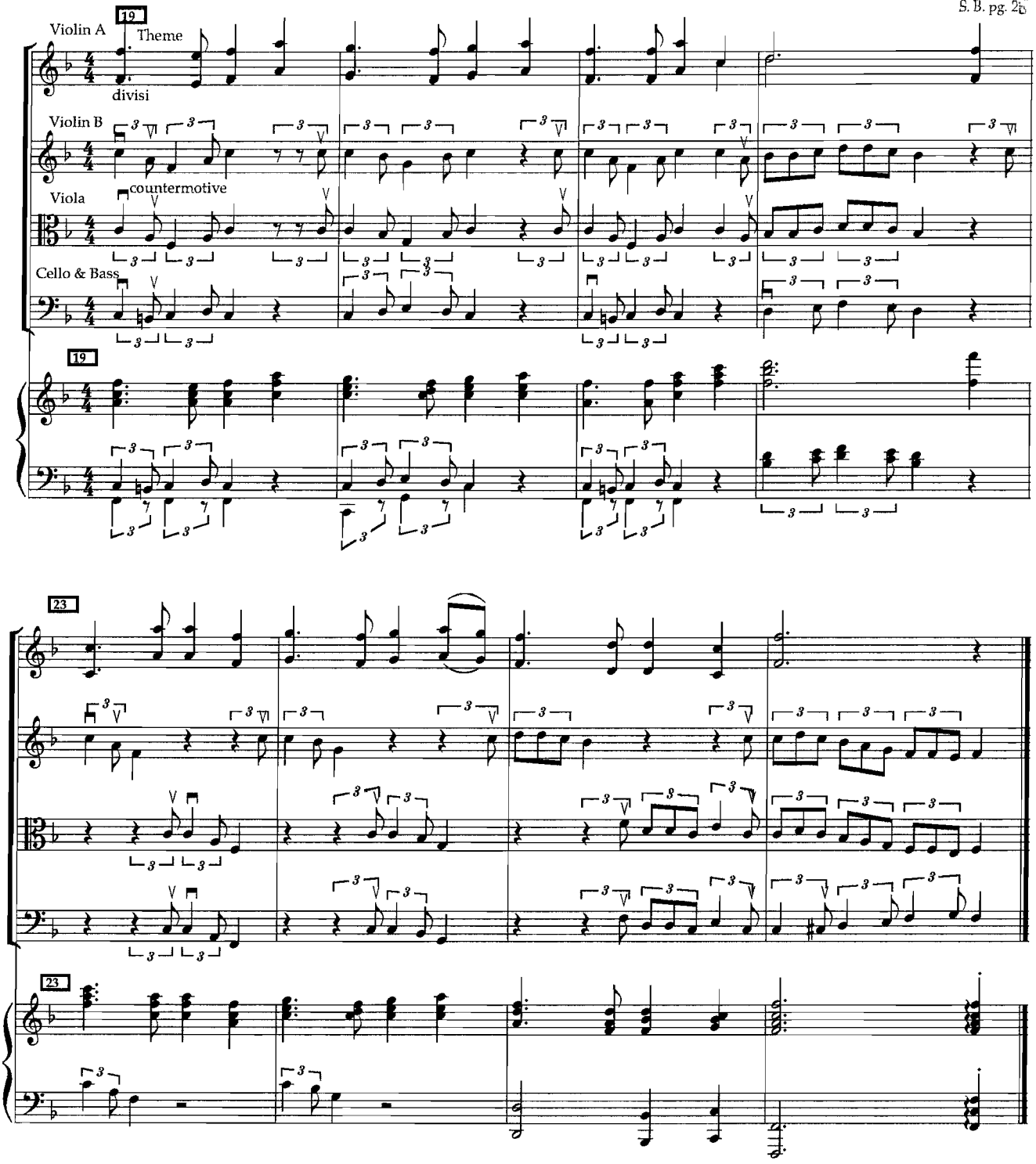


"Boogie-Cha" with Auld Lang Syne
The "Battle of Meters" - 6/8 vs. 4/4

Counterpoint Ensemble in F Major

S. B. pg. 2



20 (cont'd)

Same Beat, in 4 (6/8 into Triplet Equals One Quarter)