

VIOLIN
Volume One

THE INTERMEDIATE STRING CLASS

by

Samuel Gardner & Herbert S. Gardner

THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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To the student.....

Congratulations! You are about to begin the next part of your musical training. I hope that you will find it exciting, entertaining and valuable. The reason that this book is fun to use is that it makes you part of a real string ensemble right from page one. Whether you are in a small group or a large one, you will have responsibilities as an individual musician in making the group perform at its best. In fact, you will have the most fun if you can find several classmates or string-playing friends who can form a quartet or quintet so that you can practice together as a *Chamber Music* group.

Keep in mind that as a member of a string orchestra, string class or string ensemble the part you play is as important as any other part. What you need to remember is that you are making real music as both an individual player and as a member of a larger organization.

In this book you will come across new words and phrases, ideas, musical styles and technical terms. Please do not hesitate to ask your teacher to explain them to you. It will make for more interesting class lessons.

Good luck!

Herbert S. Gardner

HOW TO USE THIS BOOK!

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

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

(Title of Line, if any)

(NEW WORK PRESENTED
IN THIS LINE)

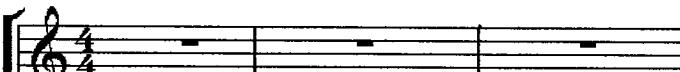
(Student Book pg.)

1

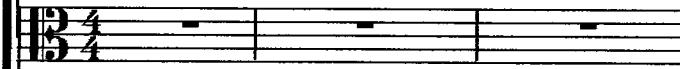
(line number - same as in students' books)

(Teaching suggestions follow
in this space)

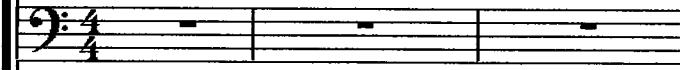
(Violin)



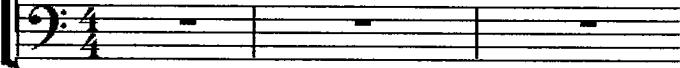
(Viola)



('Cello)



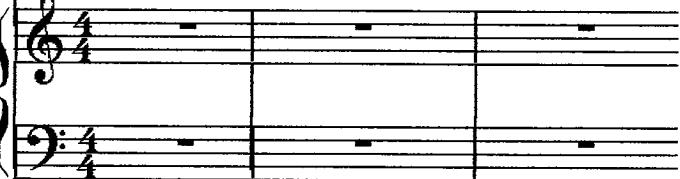
(Bass)



(Basic Harmonic
Support)



{
(Enriched
Harmonic Support
for Piano)



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

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

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

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

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

GETTING STARTED

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

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

CHAPTER I - C MAJOR

VIOLIN 1

FIRST POSITION (I) UNTIL CHAPTER 9

PLUCK TO TEST

SOL LA TI DO

0 1 2 3 3
G A B C

1) 
SOL LA TI DO
0 1 2 3 3
G A B C

2) 
SIGNATURE GUIDE
0 1 2 3 3
G A B C

3) 
TEST
0 1 2 3 3
G A B C

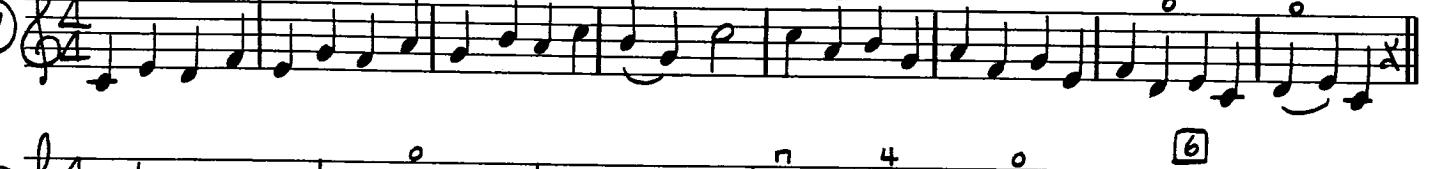
4) 
0 1 2 3 3
G A B C

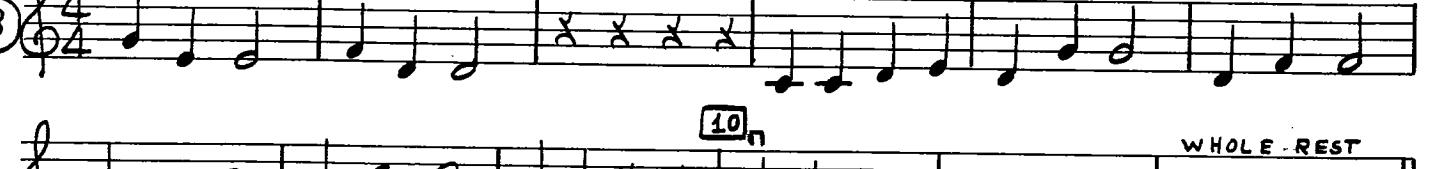
5) 
0 1 2 3 3
G A B C

6) 
0 1 2 3 3
G A B C

7) 
0 1 2 3 3
G A B C

8) 
0 1 2 3 3
G A B C

9) 
0 1 2 3 3
G A B C

10) 
0 1 2 3 3
G A B C

WHOLE REST
4 COUNTS

BELLO FIRST OCTAVE
 C B A G
 3 2 1 0

1) $\frac{6}{4}$ 3 2 [5] HALF REST 2 COUNTS

2) $\frac{6}{4}$ 4 [9] [13]

3) $\frac{6}{4}$ 0 TWO EIGHTHS IN TIME OF ONE QUARTER [5]
 COUNT 1 2 3 4 1 2 - 3 4 -

4) $\frac{6}{4}$ [11] 4 [5] 0

5) $\frac{6}{4}$ 4 [9] [5] 0

6) $\frac{6}{4}$ - - 4 [5] 0

7) $\frac{6}{4}$ 4 [9] 4

8) $\frac{6}{4}$ 4 [5] 0 4

9) $\frac{6}{4}$ [13] 4 4

5) 

VIOLIN

CHAPTER 2 - G MAJOR

G MAJOR, MODULATING TO G MAJOR-ASCENDING CHROMATIC

1) **F HALF#**
2 STEP 2 G
G MAJOR TIE
WHOLE NOTE
4 COUNTS

WITHOUT SIGNATURE

2)

3) G MAJOR
KEY-SIGNATURE

4) 5

5) 13 BILLY BOY

6)

7)

8)

CHROMATICS IN G MAJOR

(2) VIOLIN 6

UNISON AND ENSEMBLE F# F#

6

UNISON

UNISON

THURINGIAN FOLK SONG

TWO-OCTAVE ARPEGGIOS
IN STYLE OF A CANON

CHROMATIC ENSEMBLE

① 

ENSEMBLE THEME
BROAD STYLE

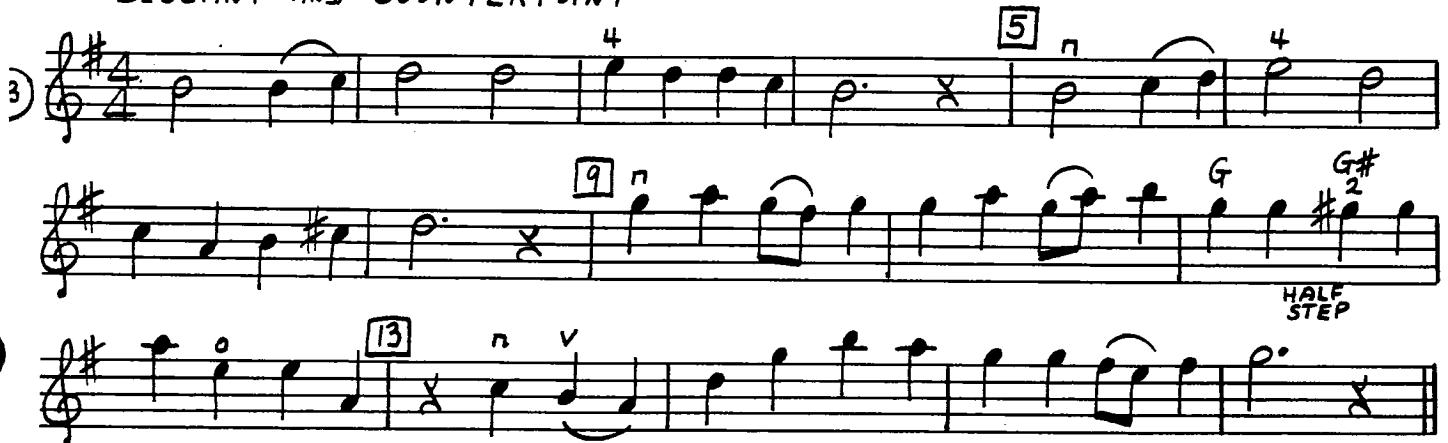
② 

PREPARATORY ENSEMBLE STUDIES

FOR "ABIDE WITH ME"

③ 

DESCANT AND COUNTERPOINT

④ 

HIDE WITH ME
CONCERT VERSION IN G MAJOR

(2) VIOLIN

UNISON AND ENSEMBLE 4

9

OLD ENGLISH DANCE

UNISON AND ENSEMBLE

C MAJOR REVIEW TEST

UPPER PART OF BOW

MODULATION ENSEMBLE

C MAJOR

C TO G TO D MAJOR

TWO - OCTAVE CONCEPT IN D MAJOR

UNISON AND ENSEMBLE

INCOMPLETE SECOND OCTAVE

D MAJOR - FIRST OCTAVE

D E F# G A B
3 0 1 2 3 4

MUSIC EXAMPLE 1: Violin part showing a two-octave range from D3 to B4. Fingerings are indicated above the notes.

MOZART MELODY VARIATION

MUSIC EXAMPLE 2: Violin part showing a two-octave range from D3 to B4. Fingerings are indicated above the notes.

EXTENDING D SCALE DOWN

FIRST OCTAVE

D C# B A
4 3 2 1

MUSIC EXAMPLE 3: Violin part showing a descending two-octave scale from D4 to A2. Fingerings are indicated above the notes.

UNISON AND ENSEMBLE

SLOWLY

MUSIC EXAMPLE 4: Violin part showing a two-octave range from D3 to B4. Fingerings are indicated above the notes.

D MAJOR ARPEGGIO ENSEMBLE *

V.A. - C. - B

MUSIC EXAMPLE 5: Violin part showing a two-octave arpeggio ensemble. Fingerings are indicated above the notes.

MUSIC EXAMPLE 6: Violin part showing a two-octave arpeggio ensemble. Fingerings are indicated above the notes.

MUSIC EXAMPLE 7: Violin part showing a two-octave arpeggio ensemble. Fingerings are indicated above the notes.

UNISON CHROMATICS IN D MAJOR

(CHROMATICS ARE HALF STEPS)

VIOLIN II

REPEAT THREE TIMES

4

SCALE DESIGN WITH CHROMATICS

REPEAT THREE TIMES

4

5) SEPARATE BOWS FIRST

CHROMATIC WALTZ IN UNISON

5

9

NEW CHROMATIC
B B#

13 4

17

21 4

⑧ REPEAT AS IN NO. 14

PREPARATORY CHROMATIC ENSEMBLE *

RHYTHMIC VARIATION OF "LARGO"

A 1 4 5 9

3 1 4 5 9

B 1 4 13 1 9

LARGO

CONCERT VERSION IN D MAJOR

FROM "NEW WORLD SYMPHONY"

UNISON AND ENSEMBLE

BY A. DVORÁK
(ADAPTED)

8) SLOWLY

MELODY 4

HARMONY

9) n

13) PART A TACET SECOND TIME TO 17

PLAY 2nd TIME TO END

PP

cresc.

RIT. - - -

f

DIM.

Solo 4

CHAPTER 4
D MAJOR TO THE PARALLEL D MINOR - WITHOUT SIGNATURES
LOWERED 3RD, 6TH AND 7TH STEPS OF THE SCALE

D MAJOR

D MINOR PARALLEL FORM

HALF STEP 2

LOWER 3RD STEP

BUILDING MELODIC MINOR ON D

HALF STEP 2

LOWER 3RD STEP

LOWERED SIXTH AND SEVENTH STEPS FOR MELODIC MINOR

HALF STEP Bb

A STEP Bb

A Bb C# D

HALF STEP C#

HALF STEP Bb

LOW 7TH

LOW 6TH

6TH STEP

LOWER 6TH STEP

RAISE 6TH 7TH STEPS

LOW 7TH

LOW 6TH

3

PARALLEL FORMS

WITHOUT SIGNATURES

D MAJOR

SEPARATE STROKES FIRST

D MINOR - MELODIC FORM

HATIKVAH IN D MINOR

UNISON

ISRAELI NATIONAL ANTHEM

13

LOW 7TH

BROADEN - - - - -

17

TWO-OCTAVE CONCEPT IN MAJOR AND MINOR

FIRST OCTAVE IN D MAJOR INCOMPLETE SECOND OCTAVE

1) 

D MINOR - MELODIC FORM

2) 

D MAJOR - - - INTO THE PARALLEL - - - D MINOR - MELODIC

3) 



UNISON AND ENSEMBLE
MELODY

RUSSIAN FOLK DANCE

CONCERT VERSION IN D MINOR

1) 

DESCANT - HATIKVAH

2) 

5) 

9) 

13) 

LOW 7TH

CHAPTER 5- A MAJOR

VIOLIN 5

C MAJOR - - - - - MODULATION - - - TO - - - A MAJOR

① 

Cello-Bass

* SHIFT FIRST FINGER BACK A HALF STEP FOR G#

② 

THE DETACHED STROKE

A MAJOR

① 

② 

③ 

④ 

⑤ 

ENSEMBLE MELODY

THEME FROM THE BARTERED BRIDE

⑥ 

⑦ 

EXTENDING A SCALE DOWN

9) 

10) 

11) 

DOTTED QUARTER AND EIGHTH IN $\frac{3}{4}$

PREPARATORY RHYTHM DRILLS FOR MOZART

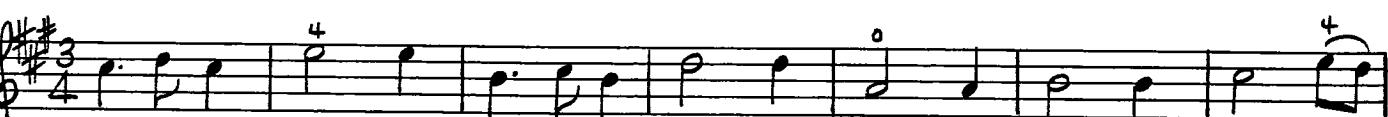
FIRST PLUCK, THEN BOW

1) 

2) 

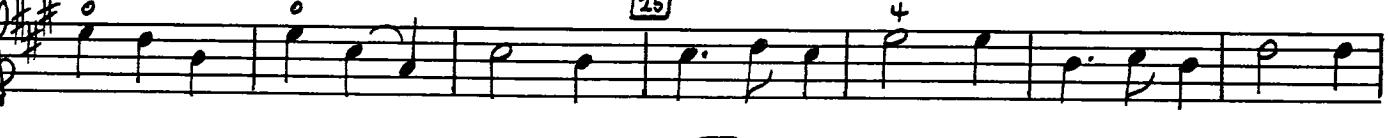
UNISON AND ENSEMBLE

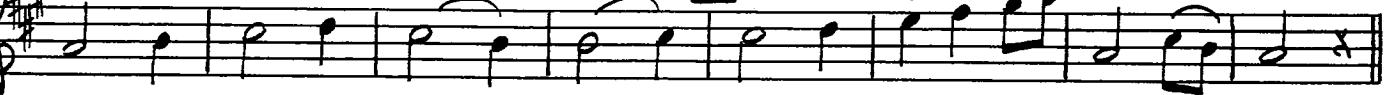
MOZART AT THE PIANO

3) 







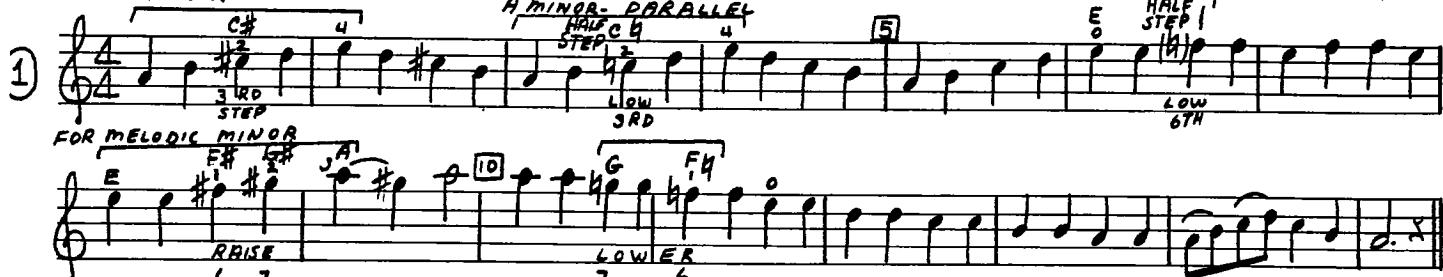


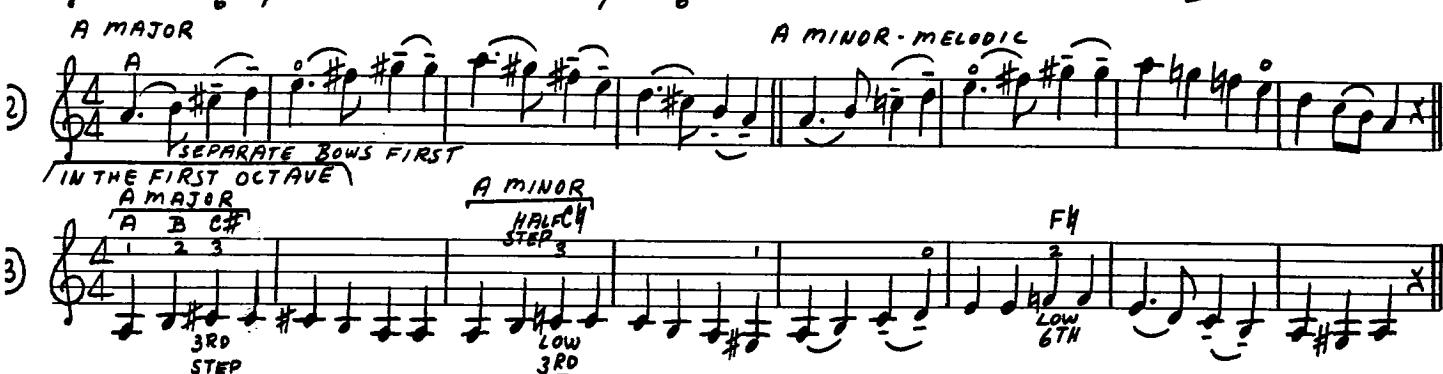
CHAPTER 6

A MAJOR TO A MINOR - PARALLEL FORM
IN THE SECOND OCTAVE - WITHOUT SIGNATURES

V. 17

A MAJOR

① 

② 

TWO-OCTAVE MELODIC MINOR ON A

④ 

MAJOR AND MINOR EAR TRAINING

HARMONIC PREPARATION FOR HATIKVAH

A MAJOR

A 

B 

A MINOR

A 

B 

CHORALE IN A

D
A
B
C
D
A
B
C

5
mf
P
mf
4
4

13
mf

HATIKVAH IN A MINOR*

8 ENSEMBLE

A
B

f
4
10 n
14 mf

18 A LITTLE BROADER
POCO RIT---
f

CHAPTER 7- NEW STEPS FOR REVIEW

PART I - C MAJOR

VIOLIN

① STEPHEN FOSTER MELODY

②

③ C MAJOR SCALE - SECOND OCTAVE

④ HALF-STEP (T1 - DO)

⑤ DIMINISHED FIFTHS IN C MAJOR

⑥ DIM. 5TH

⑦ REUBEN AND RACHEL

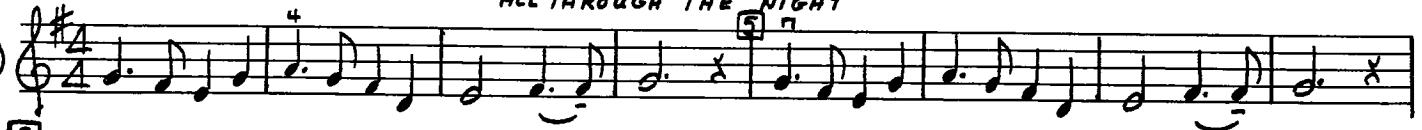
⑧

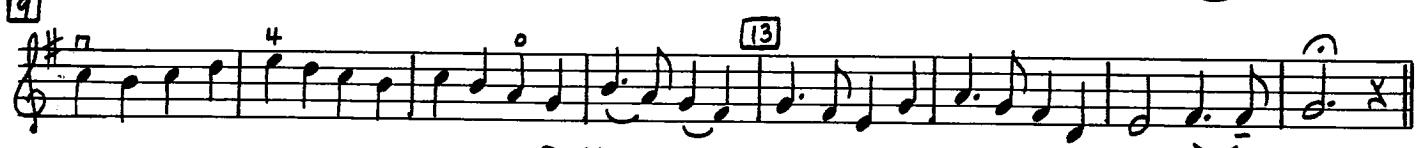
FOSTER MELODY FOR CONCERT ENSEMBLE.

1) A 

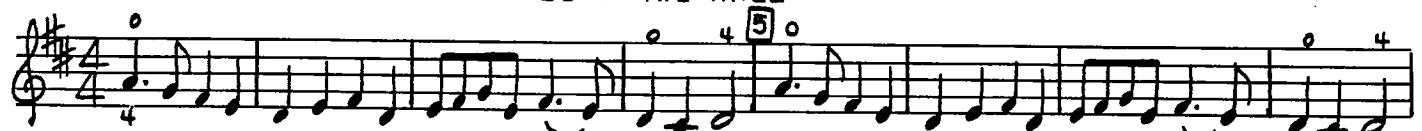
17) 

PART 2 - UNISON MELODIES
ALL THROUGH THE NIGHT

8) 

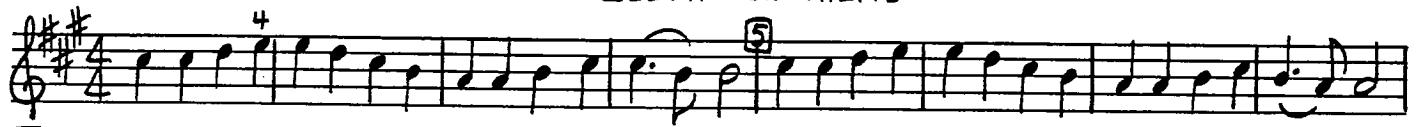
9) 

DECK THE HALL

10) 

11) 

BEETHOVEN THEME

12) 

13) 

NEW
TIE

THE THEME IN UNISON

FHKI 3
LONG, LONG AGO

①

VARIATION I - ENSEMBLE

②

VERY SOFTLY
VAR. II - AS A ROUND

③

IN STYLE OF HAYDN

Pizz.

softly

④

ARCO

17

21

PART 4

CHROMATIC DESIGNS IN D-MINOR AND MAJOR ^(*)

CHAP.7-VIOLIN 22

UNISON AND ENSEMBLE

13 B F F# 4 Bb Bb e c#
 A F F# 4 Bb Bb e c#

^(*) INTERCHANGE PARTS

RHYTHMIC VARIATION OF NO. 13 ^(*)

14 B 3 4 7 4 7 4 7
 A 4 4 4 4 4 4 4 4

^(*) SEPARATE STROKES FOR FIRST PLAYING.

15 B 3 4 7 4 7 4 7
 A 4 4 4 4 4 4 4 4

16 10 4 10 4 10 4 10

BEETHOVEN VERSUS WOHLFAHRT

UNISON AND ENSEMBLE

D MAJOR - THEME

1b B 4 4 4 4 4 4
 A 4 4 4 4 4 4 4

6 B 4 4 4 4 4 4 4

D MINOR MELODIC FORM

A 9 10 14
 B 9 10 14

MELODIC MINOR SCALE

DESCANT

18 B 4 4 4 4 4 4
 A 4 4 4 4 4 4 4

19 B 4 4 4 4 4 4 4

CHAPTER 8- F MAJOR

VIOLIN 20

1) 

F MAJOR B_b

2) 

3) 

4) 

FIRST OCTAVE

STARTING SECOND OCTAVE

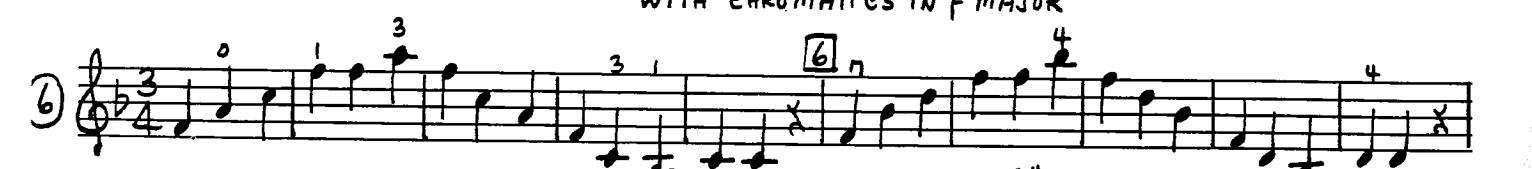
5) 

6) 

F SCALE DOWN

F E D C B_b A G

ARPEGGIO ENSEMBLE
WITH CHROMATICS IN F MAJOR

7) 

8) 

VA - C - B

9) 

FRÈRE JACQUES GOES ROUND AND ROUND

TWO-PART ROUND

⑧ 4 0 5

9 Pizz. 4 0 0

THREE-PART ROUND

ARCO 5

9 Pizz. -

SAME THEME AND VARIATIONS FOR NEW RHYTHMS

SLOWLY (IN 2)

2/4 TO 4/8 TO 6/8

ARCO 4

COUNT 1 2 1 - 2 -

VARIATION I (IN 4) $\text{D} = \text{D}$ SAME SPEED AS NO. 9

COUNT 1 2 3 4 1 2 3 4

VARIATION II (IN 6) $\text{D} = \text{D}$ OF VAR. I (SLOWLY) TIME - EIGHTH NOTES AND RESTS

COUNT 1 2 3 4 5 6 1 2 3 4 5 6

7 BOW REMAINS ON THE STRING

1 2 3 4 5 6 1 2 3 4 5 6

VAR. III [TWO EIGHTHS TIED] INTO A QUARTER ($\text{D} = \text{D}$)

SLOWLY (IN 6) FASTER (IN 2)

IN 6... 1 2 3 4 5 6 IN 2... 1 2 3 4 5 6 THREE EIGHTHS FOR ONE COUNT

INCREASE SPEED SECOND TIME (IN 2)

1 2 3 4 5 6 1 — 2 —

VAR. IV - THREE EIGHTHS TIED EQUALS A DOTTED QUARTER IN $\frac{6}{8}$ TIME ($\text{d} \text{--} \text{d} \cdot$) = $\text{d} \cdot$

FROM TIE TO DOT

DOT FOR THIRD EIGHTH

TWO EIGHTH RESTS TIED FOR A QUARTER IN 8 ROW, ROW, ROW YOUR BOAT
A, IN 2 - SNAPPY STYLE

DOTTED HALF IN 6

四

WHOLE REST IN $\frac{6}{8}$

WHOLE REST IN 8

PREPARED CHROMATICS FOR "SWEET AND LOW"
SLOWLY - IN 6

SWEET AND LOW

UNISON AND ENSEMBLE

SLOWLY IN 6

② 2nd
IME

The musical score shows a single staff of music in 2/8 time. The key signature has two sharps. The notes include eighth and sixteenth notes, with a fermata over the eighth note at the end of the measure. Measure numbers 4, 5, and 6 are indicated above the staff.

Musical score for the first piano part, page 10, measures 10-11. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 10 begins with a sixteenth-note rest followed by a eighth note. Measure 11 begins with a quarter note (indicated by a '4' below the note head) followed by a eighth note.

A handwritten musical score for a single staff. The staff begins with a treble clef and a common time signature. The first six measures consist of eighth-note patterns: measure 1 has two groups of four notes; measure 2 has one group of four notes followed by a dotted half note; measure 3 has a dotted half note followed by a group of four notes; measure 4 has a group of four notes followed by a dotted half note; measure 5 has a dotted half note followed by a group of four notes; and measure 6 has a group of four notes followed by a dotted half note. Measure 7 starts with a dotted half note, followed by a bass note (A), a dotted half note, and a group of four notes. Measures 8 through 11 show a repeating pattern of a dotted half note followed by a group of four notes. Measure 12 consists of a dotted half note followed by a group of four notes. Measure 13 ends with a dotted half note. Measure 14 begins with a bass note (A) and a dotted half note. Measure 15 starts with a bass note (A) and a dotted half note, followed by a measure ending with a bass note (A). The score concludes with a measure ending with a bass note (A). The instruction "PLAY TWICE" is written above the final measure.

B1 DIV. SECOND TIME

PLAY TWICE

THE UP-BEAT (PICK-UP)

PICK-UP DRILLS

GERMAN COLLEGE SONG

COUNT **1** **2**

SILENT **V**

(13) **FIRST ENDING** **SECOND ENDING**

MISSING 2nd COUNT AT BEGINNING

NORWEGIAN FOLK SONG

④

12

3

v n

1 2 3 1

3 v o n

1 2

AULD LANG SYNE

CONCERT VERSION IN F MAJOR

OLD SCOTTISH TUNE

15 UNISON AND ENSEMBLE 1ST DNO ME

1 2 3 4 1 2 -

5

9

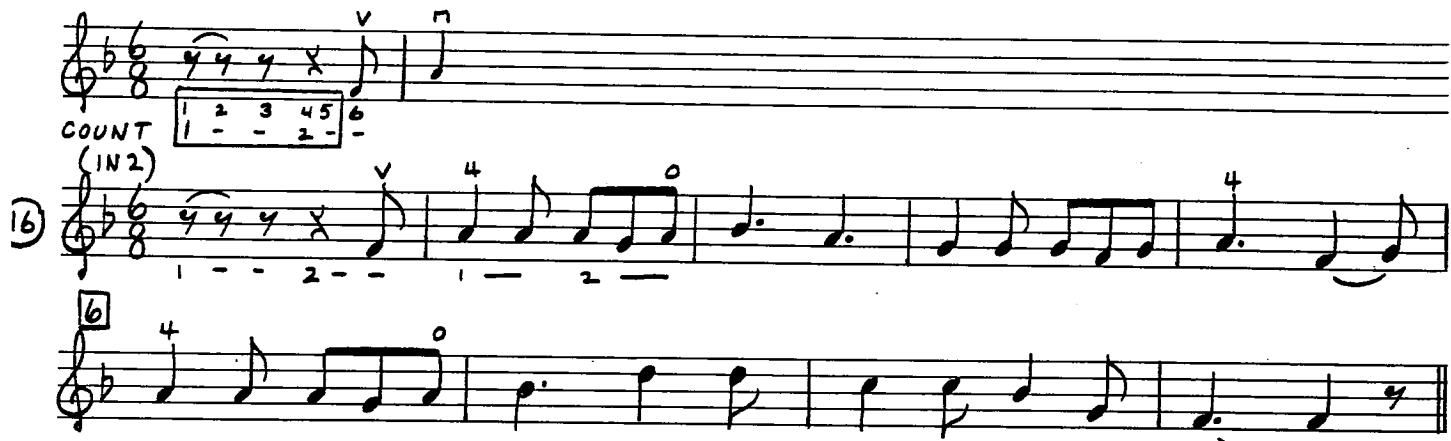
13

PLAY TWICE

1 2 3

FOR HE'S A JOLLY GOOD FELLOW

FIRST IN 6, THEN IN 2

(16) 

THINK THE PREPARATORY EIGHTHS

IRISH JIG

(17) 

CHANGING 6 INTO TRIPLETS

EIGHTH NOTE SPEED THE SAME

COMBINING 6 AND 4 TIME

TRIPLET SIGNS → → →

(18) 

"SEE - SAW" WITH ROW - ROW

(IN 2)

ENSEMBLE WITH TRIPLETS

(19) 

"BOOGIE-CHA" WITH AULD LANG SYNE

THE "BATTLE OF METERS" - 6 VERSUS 4

~~SNAPPY STYLE (IN 2) SLOWLY AT FIRST~~

Handwritten musical score for banjo, page 10, measures 10-11. The score includes three staves of music with various notes, rests, and performance markings like 'v' and 'x'. Measure 10 starts with a 6/8 time signature and a count of 1-2-3-4-5-6. Measure 11 begins with a 7/8 time signature. The score also includes a section labeled 'A-DIVISI' and 'B-DOWN STEMS'.

SAME BEAT, IN 4 ($\frac{8}{8}$ INTO TRIPLET EQUALS ONE QUARTER)

THEME DIVISION

19 THEME DIVISI

A

B

COUNT 1 2 3 4

COUNT 1 — 2 — 3 4 —
COUNTER MOTIVE

23

A

B