VIOLA
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.

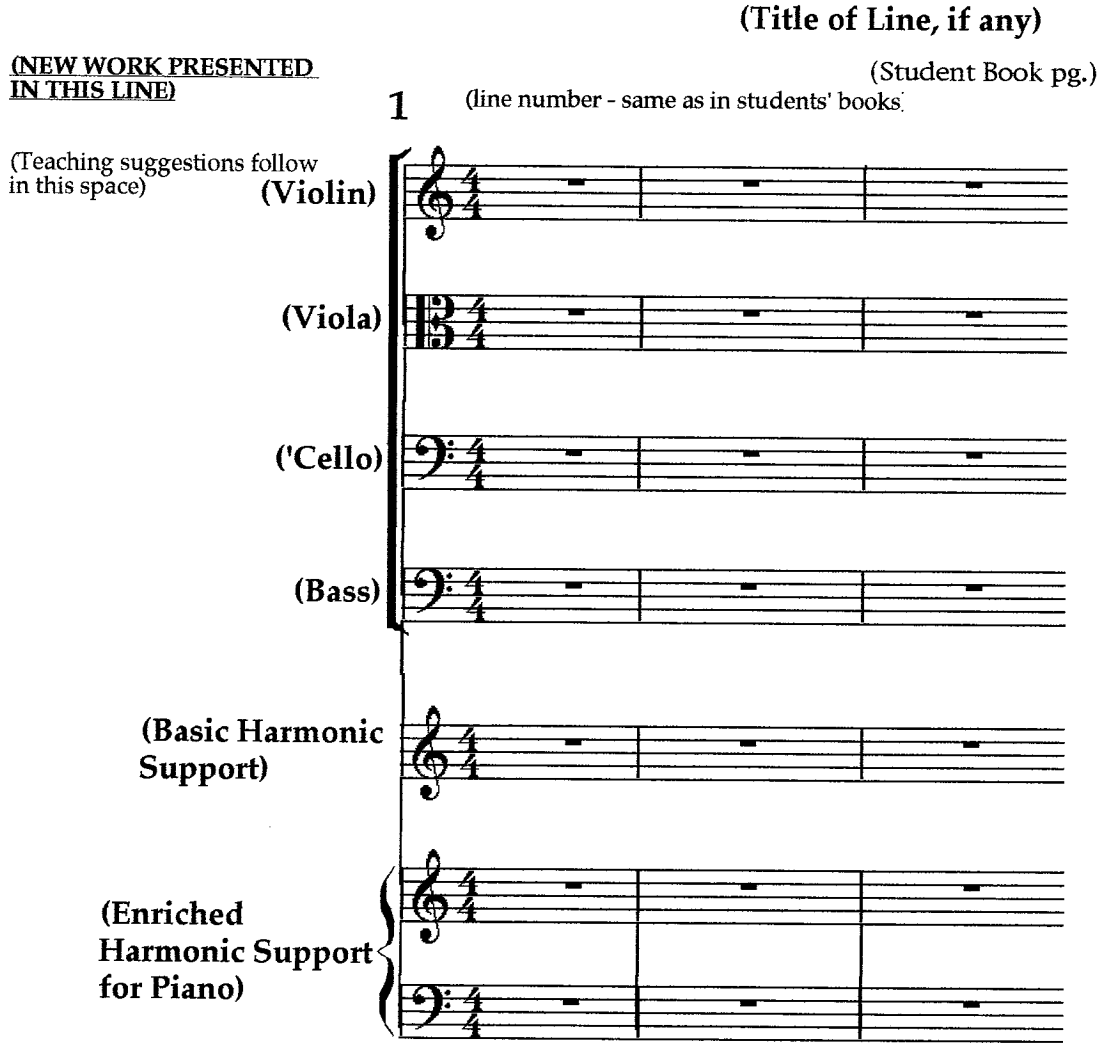
Good luck!

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 <u>new work</u> to be introduced in that line, <u>teaching suggestions</u> 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

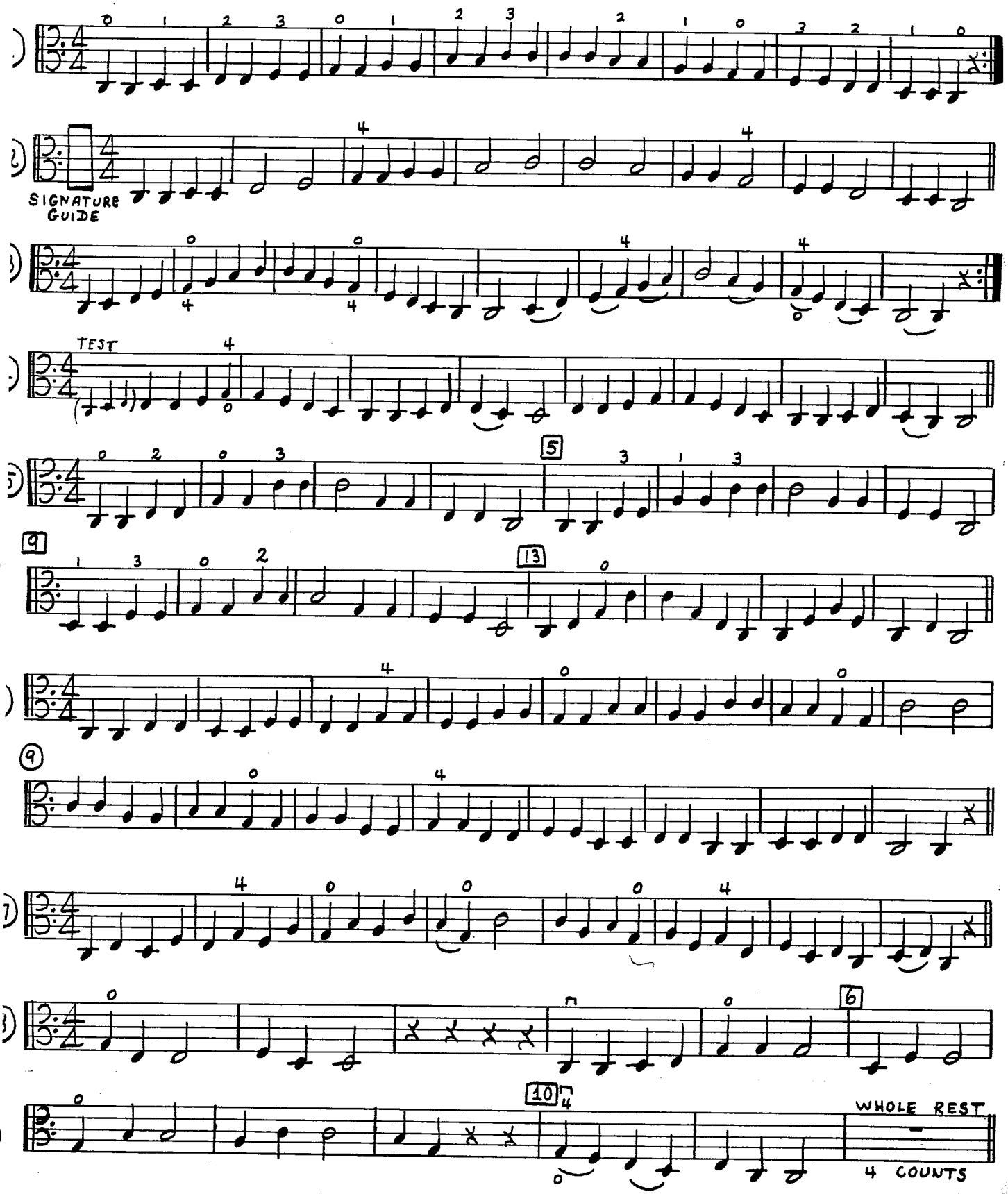
GETTING STARTED

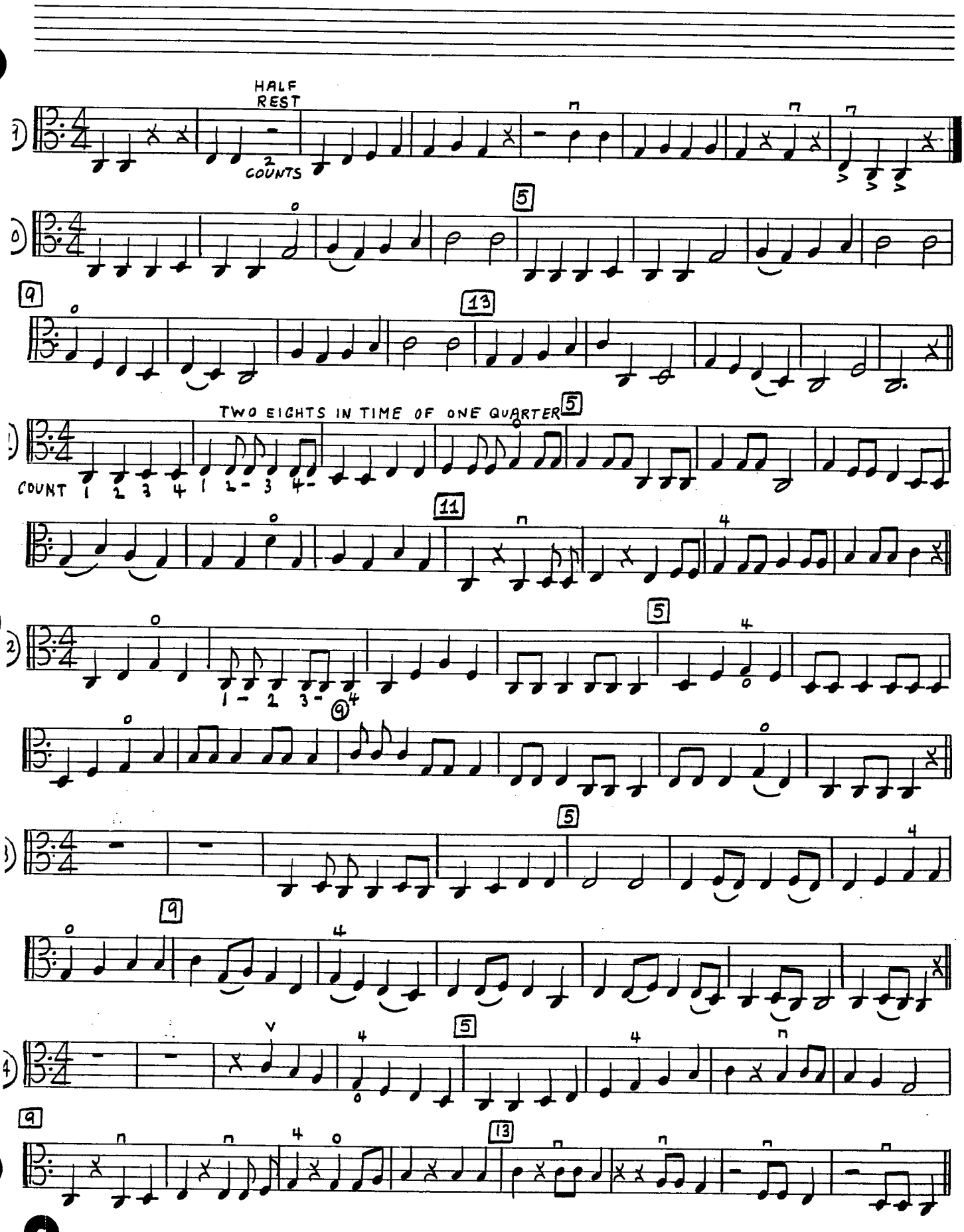
Begin with Chapter I, (C Major) and continue in sequence. Drill material, tunes and review exercises are included in each chapter. It is a good idea to occasionally go back to previously learned work for review and reinforcement.

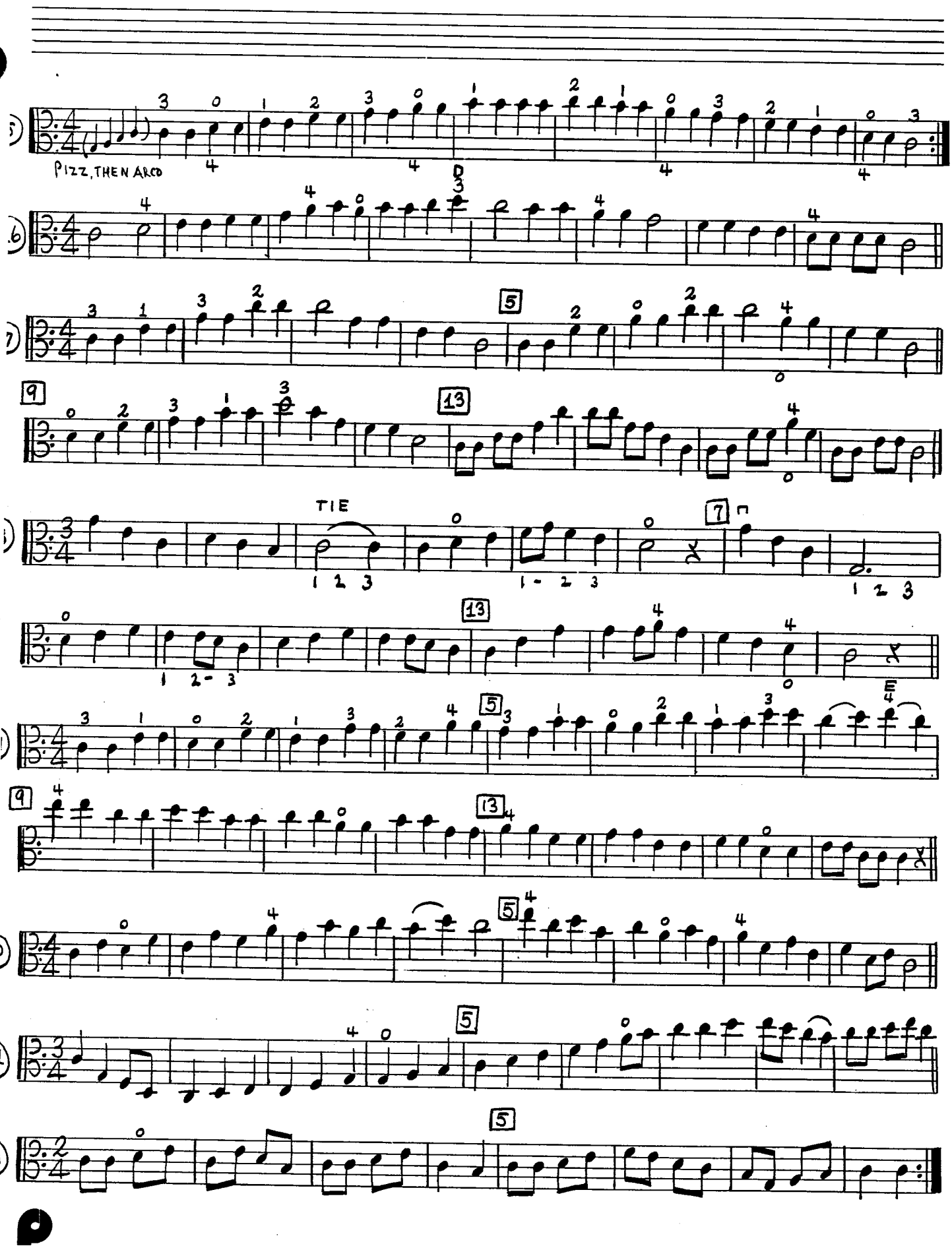
When preparing performance materials, it has been found useful to return to the appropriate chapter in ***The Intermediate String Class*** to get the players warmed up in a "new" key prior to introducing a new piece.

CHAPTER I - C MAJOR

FIRST POSITION (I) UNTIL CHAPTER 9




HALF REST
2 COUNTS
TWO EIGHTS IN TIME OF ONE QUARTER
COUNT 1 2 3 4 1 2- 3 4-
1- 2 3-

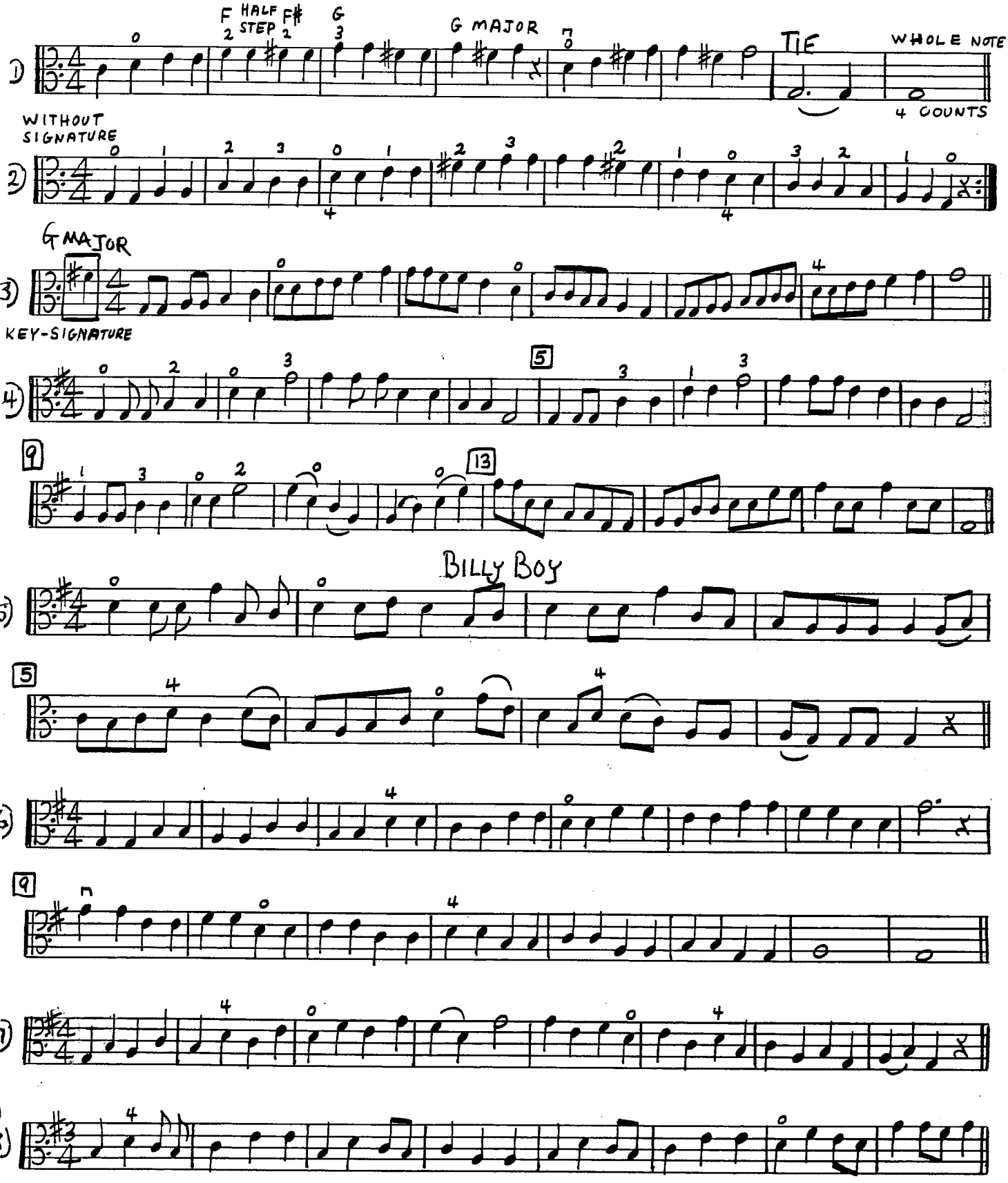

PIZZ, THEN ARCO
TIE

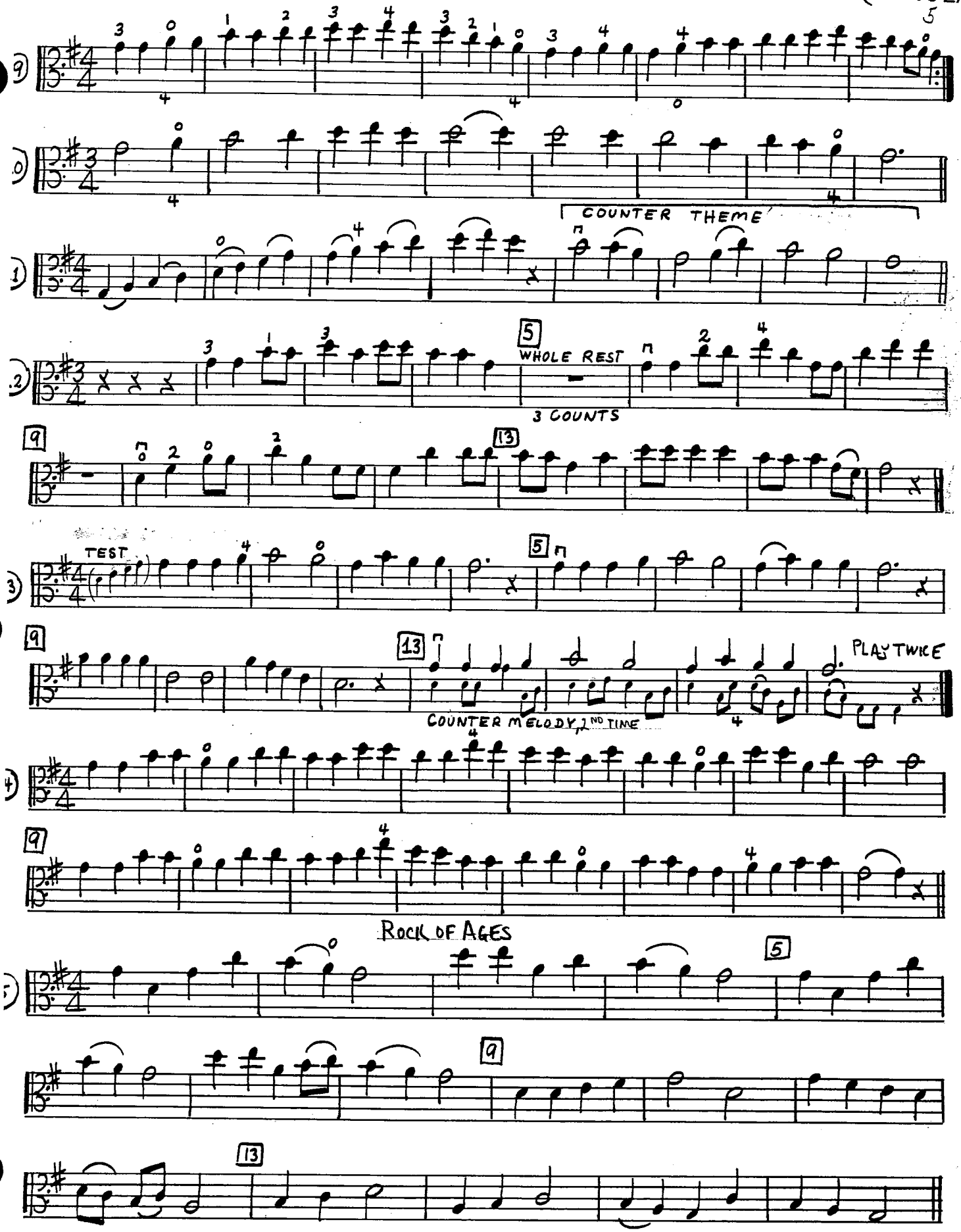
CHAPTER 2 - G MAJOR

VIOLA

4

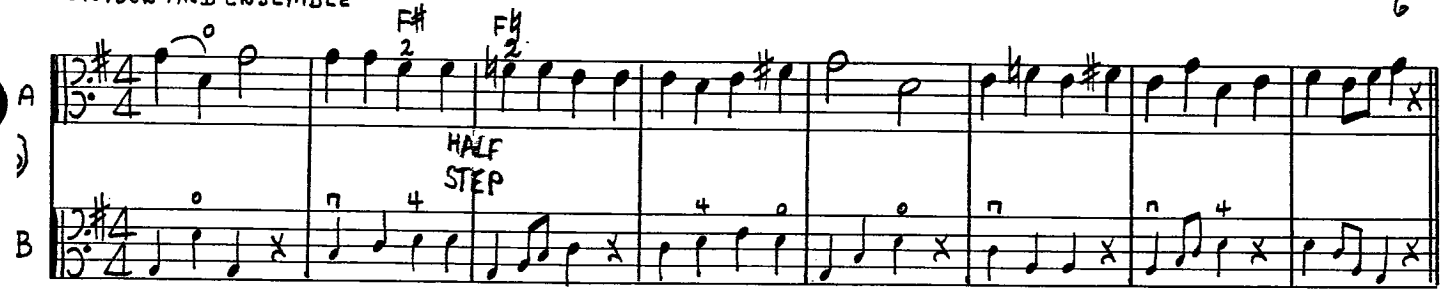
C MAJOR, MODULATING TO G MAJOR - ASCENDING CHROMATIC



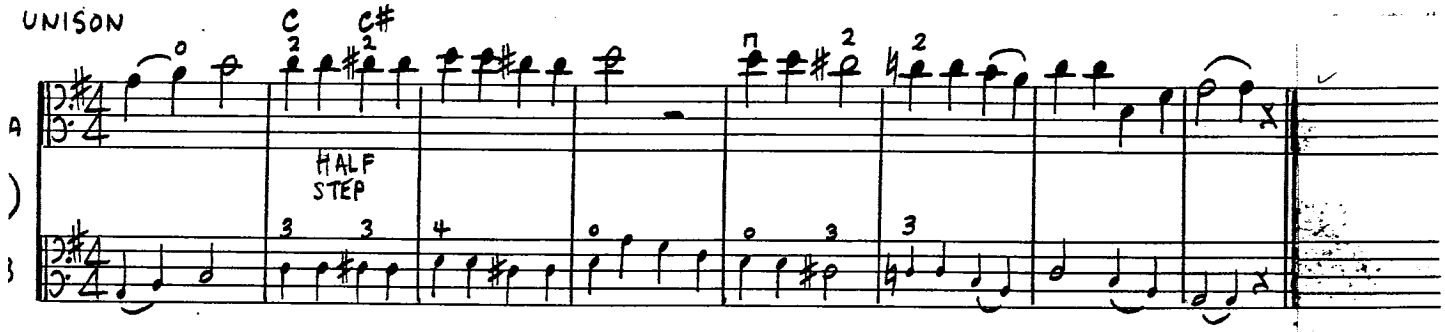

COUNTER THEME
WHOLE REST
3 COUNTS
TEST
PLAY TWICE
COUNTER MELODY, 1ND TIME
ROCK OF AGES

CHROMATICS IN G MAJOR

UNISON AND ENSEMBLE

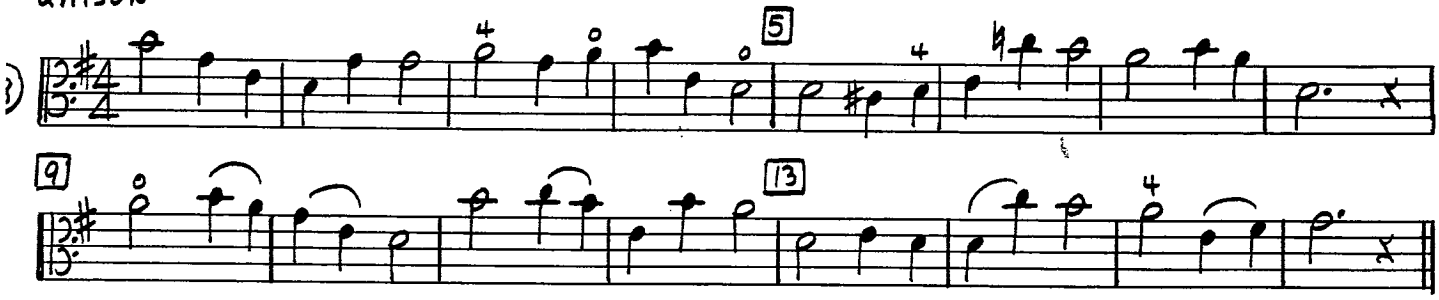


UNISON

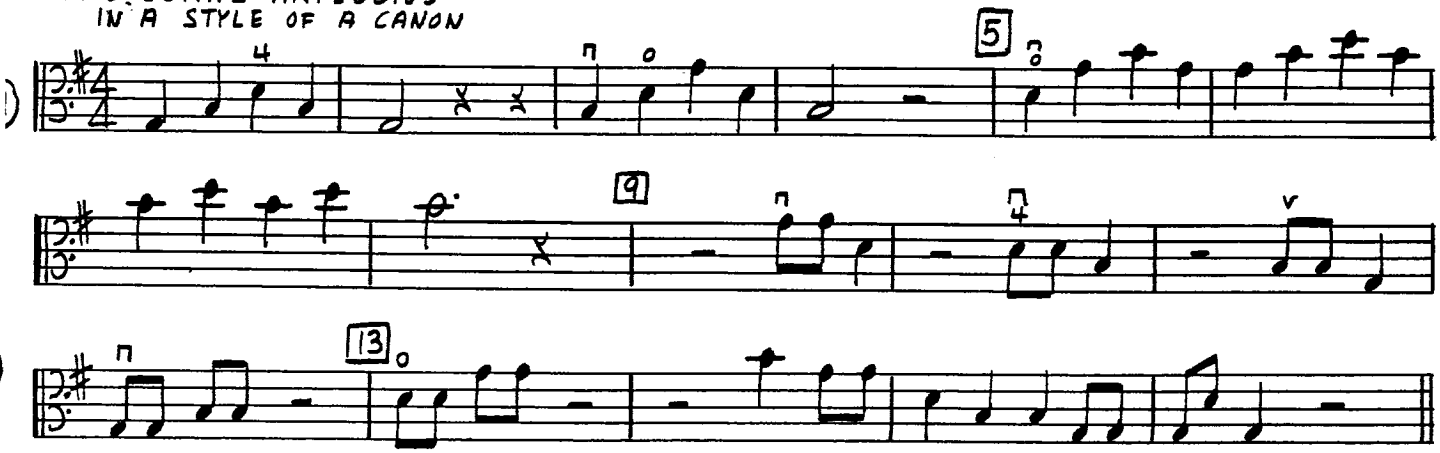


UNISON

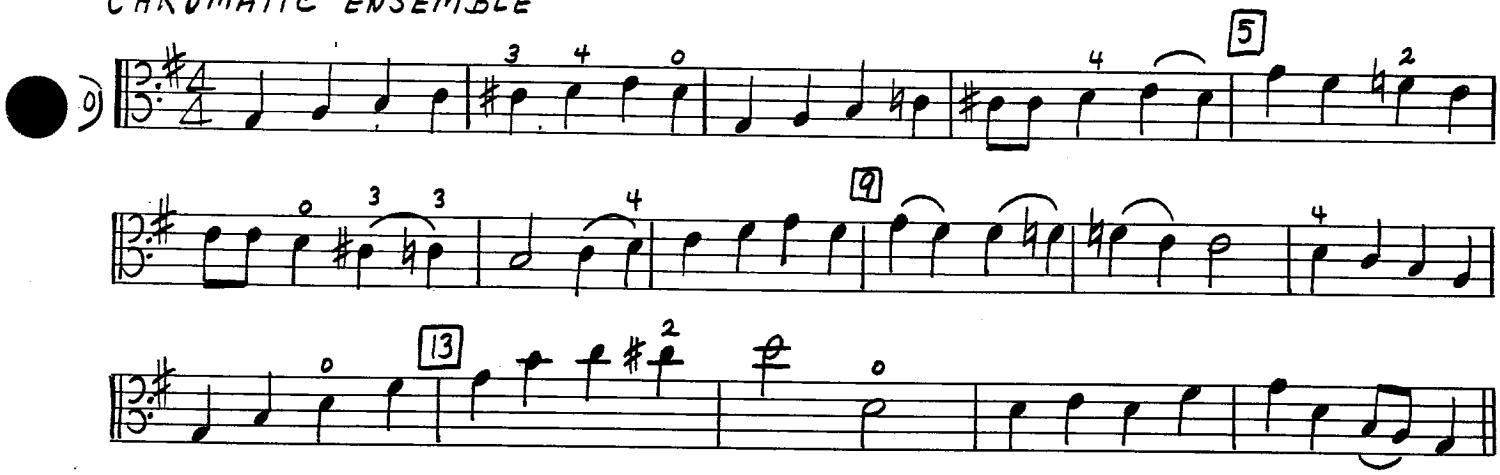
THURINGIAN FOLK SONG



TWO-OCTAVE ARPEGGIOS IN A STYLE OF A CANON

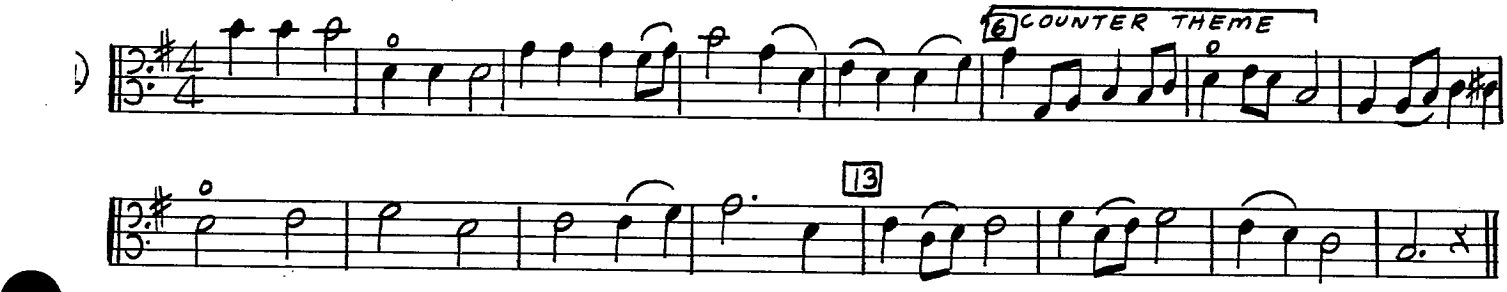


CHROMATIC ENSEMBLE



CHORALE IN G MAJOR

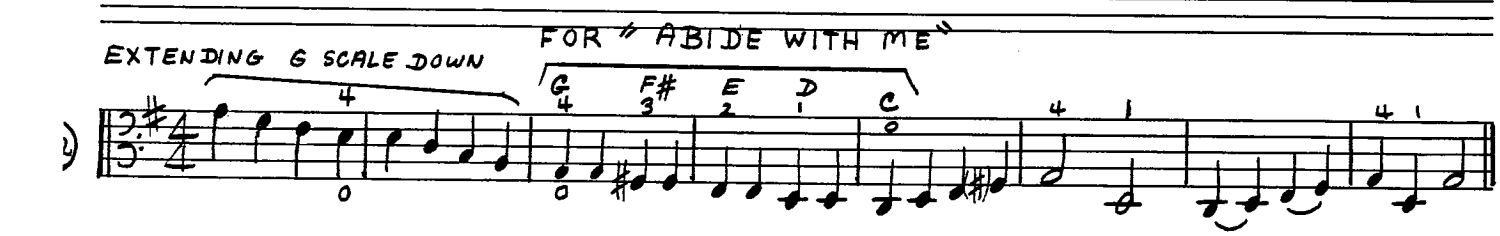
HARMONY



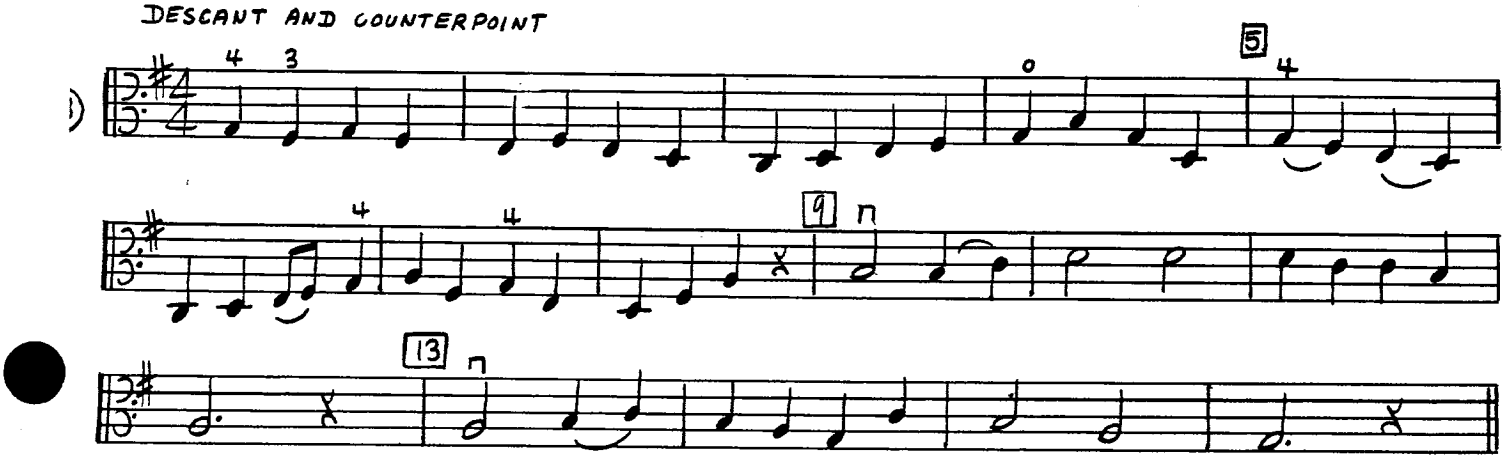
PREPARATORY ENSEMBLE STUDIES

EXTENDING G SCALE DOWN

FOR "ABIDE WITH ME"



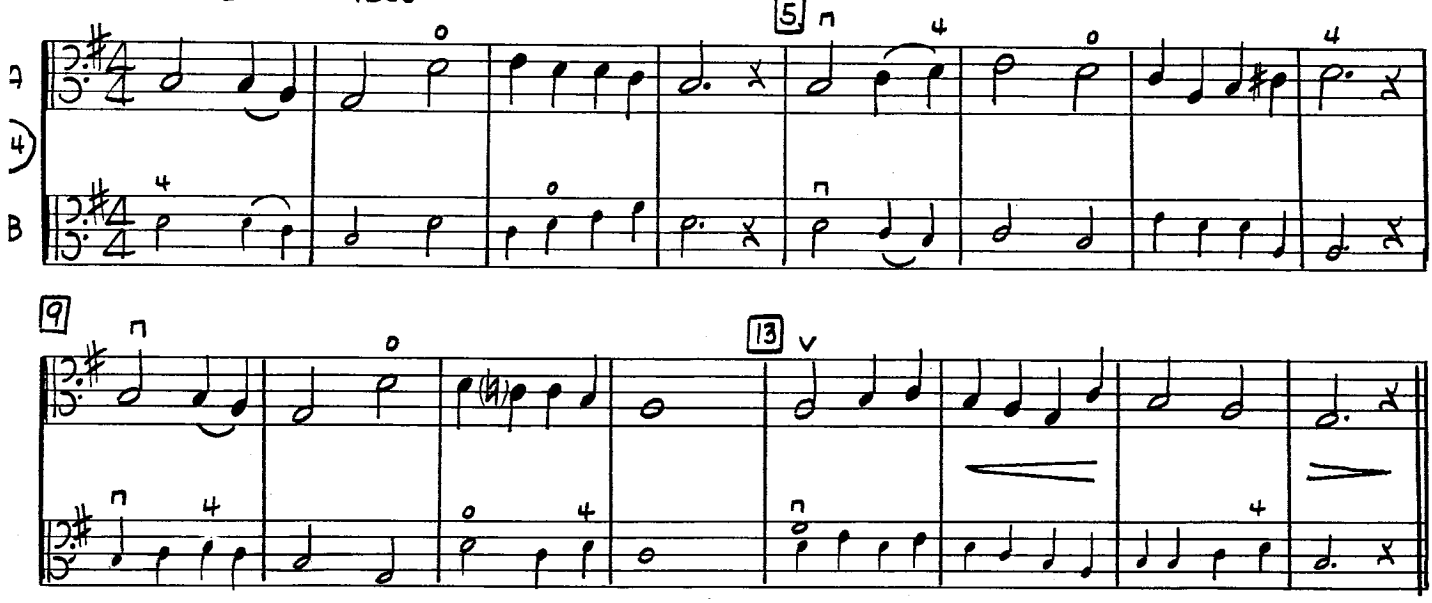
DESCANT AND COUNTERPOINT



ABIDE WITH ME
CONCERT VERSION IN G MAJOR

(2) VIOLA 8

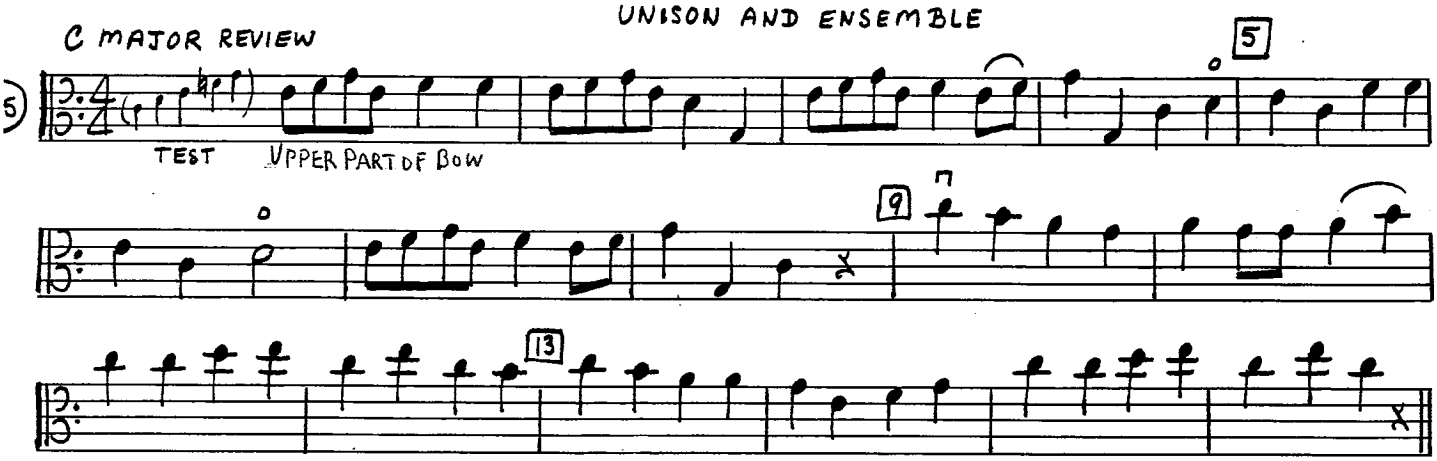
UNISON AND ENSEMBLE



OLD ENGLISH DANCE

UNISON AND ENSEMBLE

C MAJOR REVIEW



MODULATION ENSEMBLE

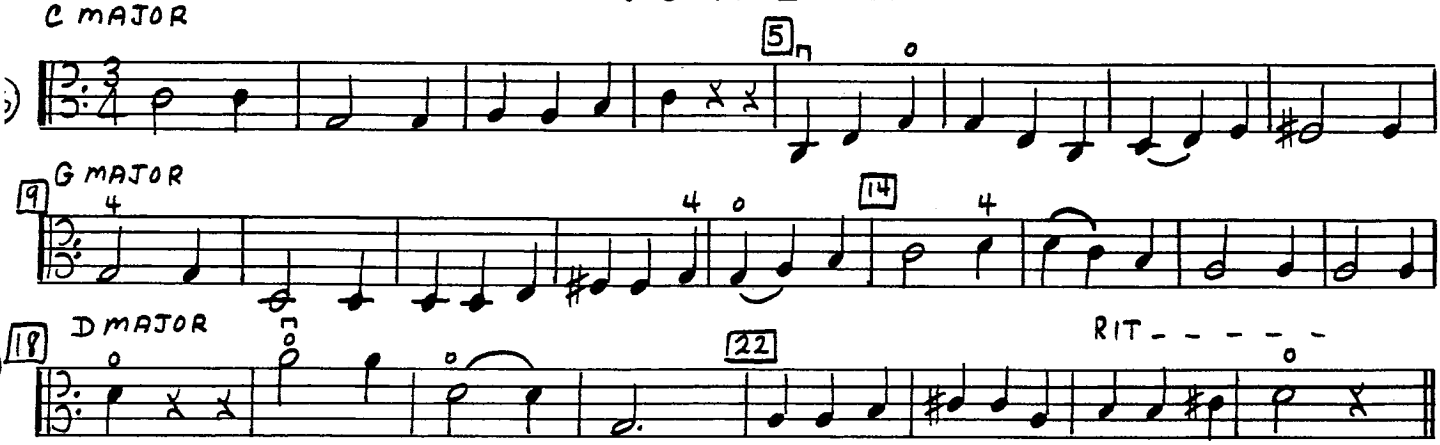
C TO G TO D MAJOR

C MAJOR

G MAJOR

D MAJOR

RIT - - - - -



CHAPTER 3 - D MAJOR

D MAJOR SCALE - FIRST OCTAVE

D E F# G A B C# D

TEST

REPEAT THREE TIMES

EIGHTH REST

THE MYSTERIOUS DOT - NOTE TO NOTE

DOTTED QUARTER AND EIGHTH NOTE IN 4/4 TIME

FROM TIE TO DOT

SINGLE FLAG EIGHTHS

TIE

DOT STARTS SECOND QUARTER

COUNT 1 2 - 3 4

D MAJOR F# C#

DRILL THE DOT

PLAY TWICE

FROM TIE TO SLUR FOR THE DOTTED QUARTER AND EIGHTH (BEAMED EIGHTHS)

DOTTED QUARTER IN 2/4

JOY TO THE WORLD

NEW TIE

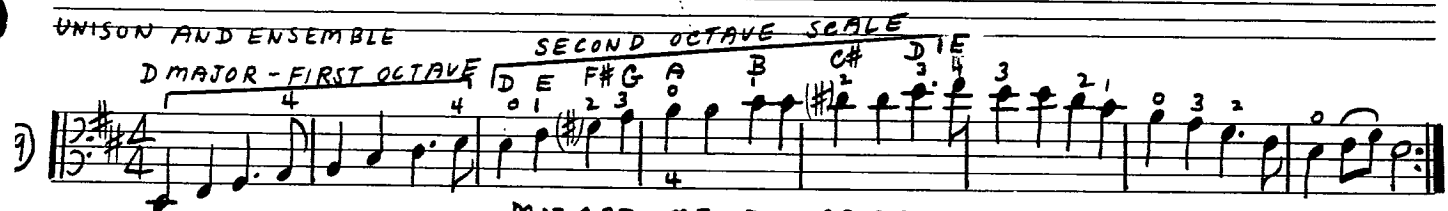
HANDEL

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

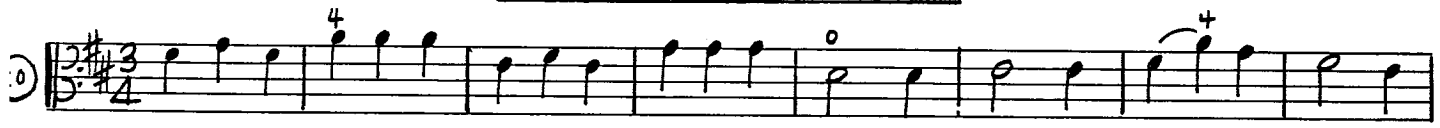
COUNT 1 2 3 4 -

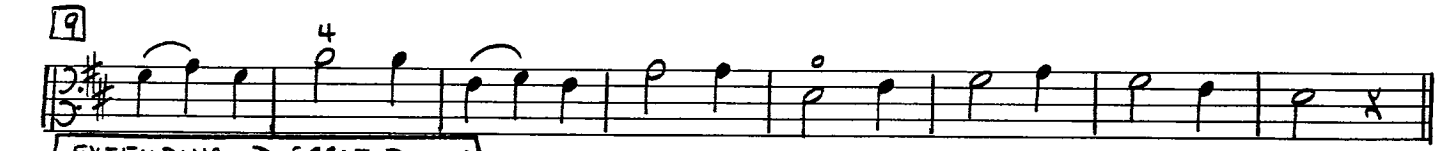
TWO - OCTAVE CONCEPT IN D MAJOR

UNISON AND ENSEMBLE

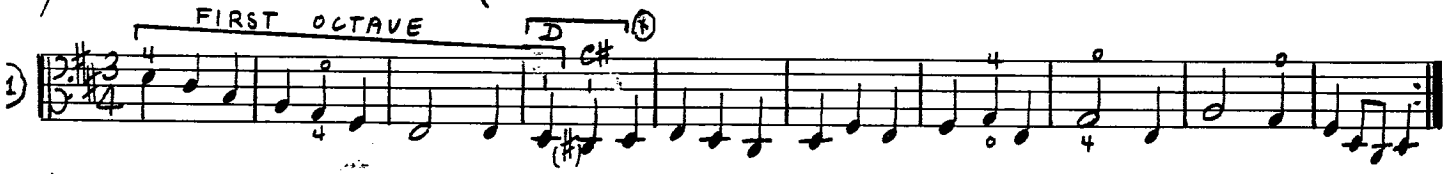


MOZART MELODY VARIATION





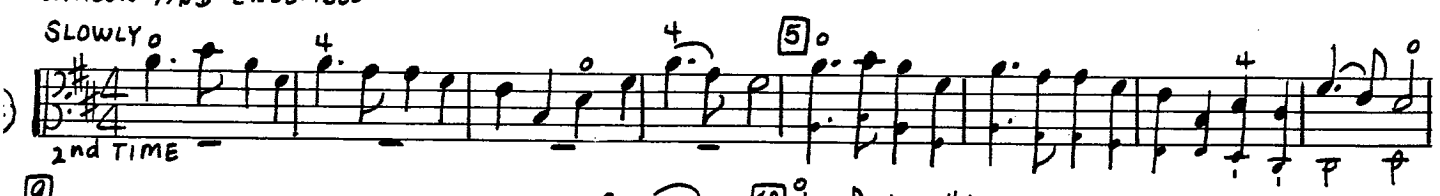
EXTENDING D SCALE DOWN

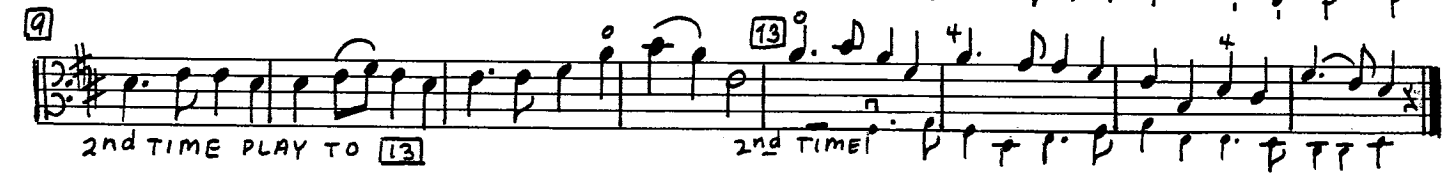


* SHIFT FINGER BACK HALF STEP TO C#

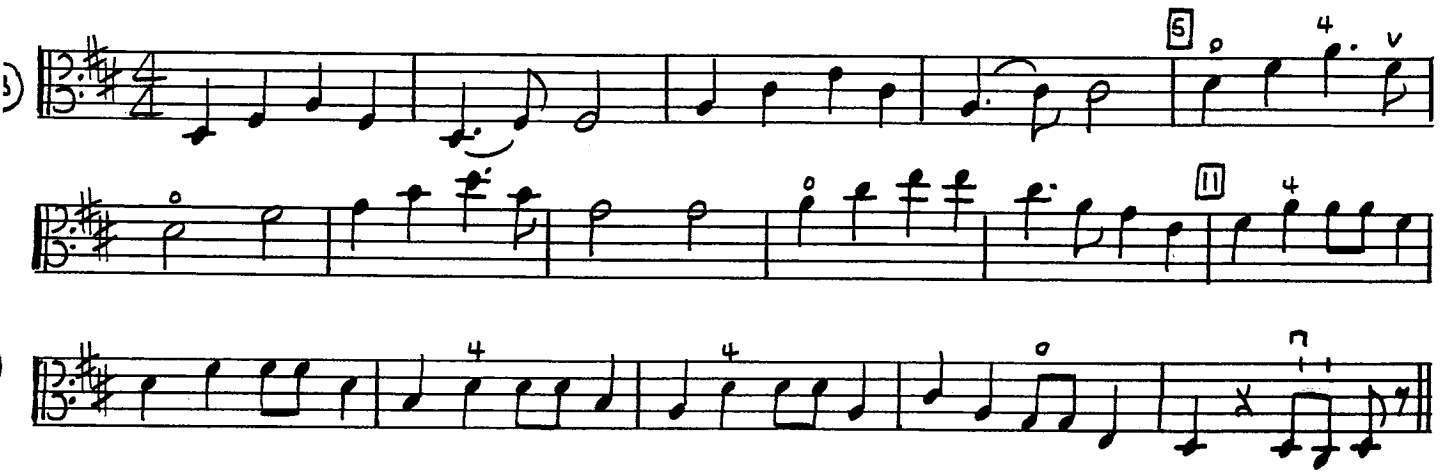
IN THE GLOAMING

UNISON AND ENSEMBLE



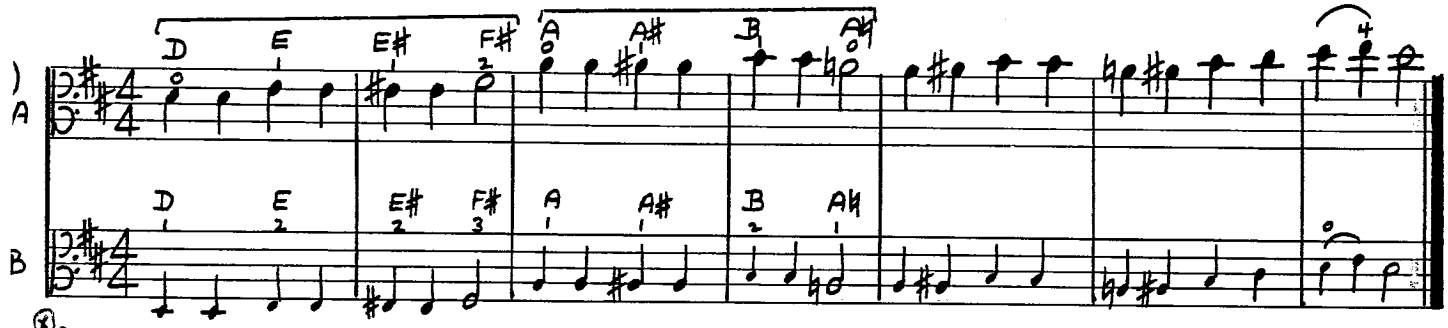


D MAJOR ARPEGGIO ENSEMBLE



UNISON CHROMATICS IN D MAJOR

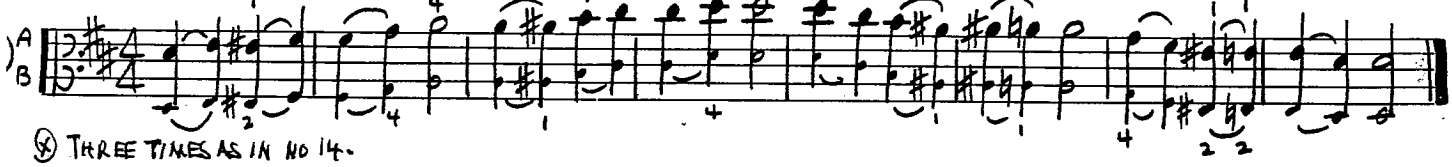
(CHROMATICS ARE HALF STEPS)



PLAY THREE WAYS: INTERCHANGE PARTS
1. A PART
2. B PART
3. A+B DIVISI

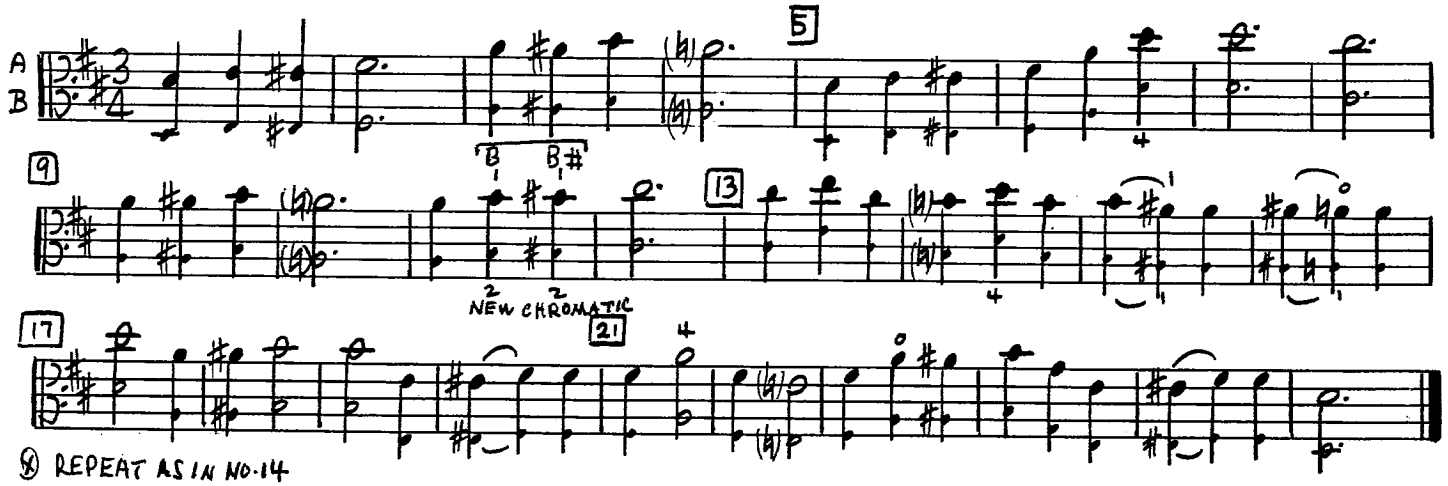
SCALE DESIGN WITH CHROMATICS

SEPARATE STROKES FIRST



THREE TIMES AS IN NO 14.

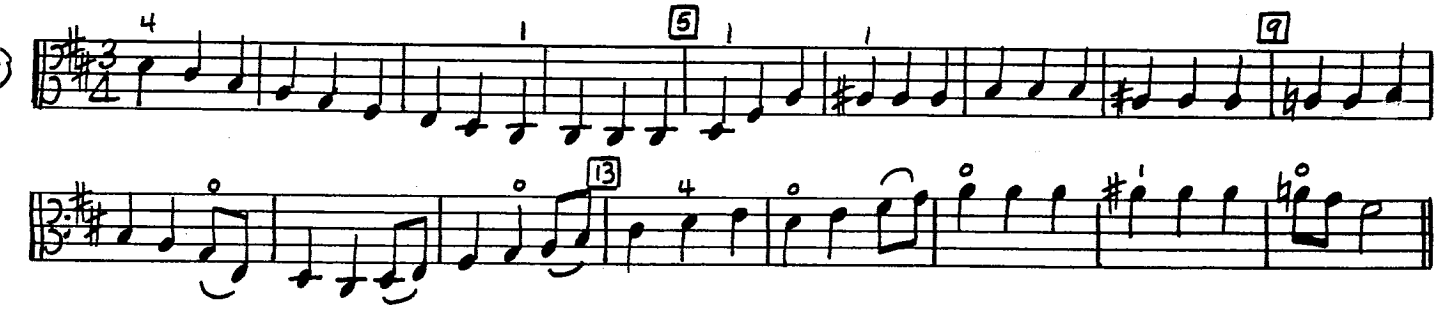
CHROMATIC WALTZ IN UNISON



REPEAT AS IN NO. 14

PREPARATORY CHROMATIC ENSEMBLE

RHYTHMIC VARIATION OF "LARGO"

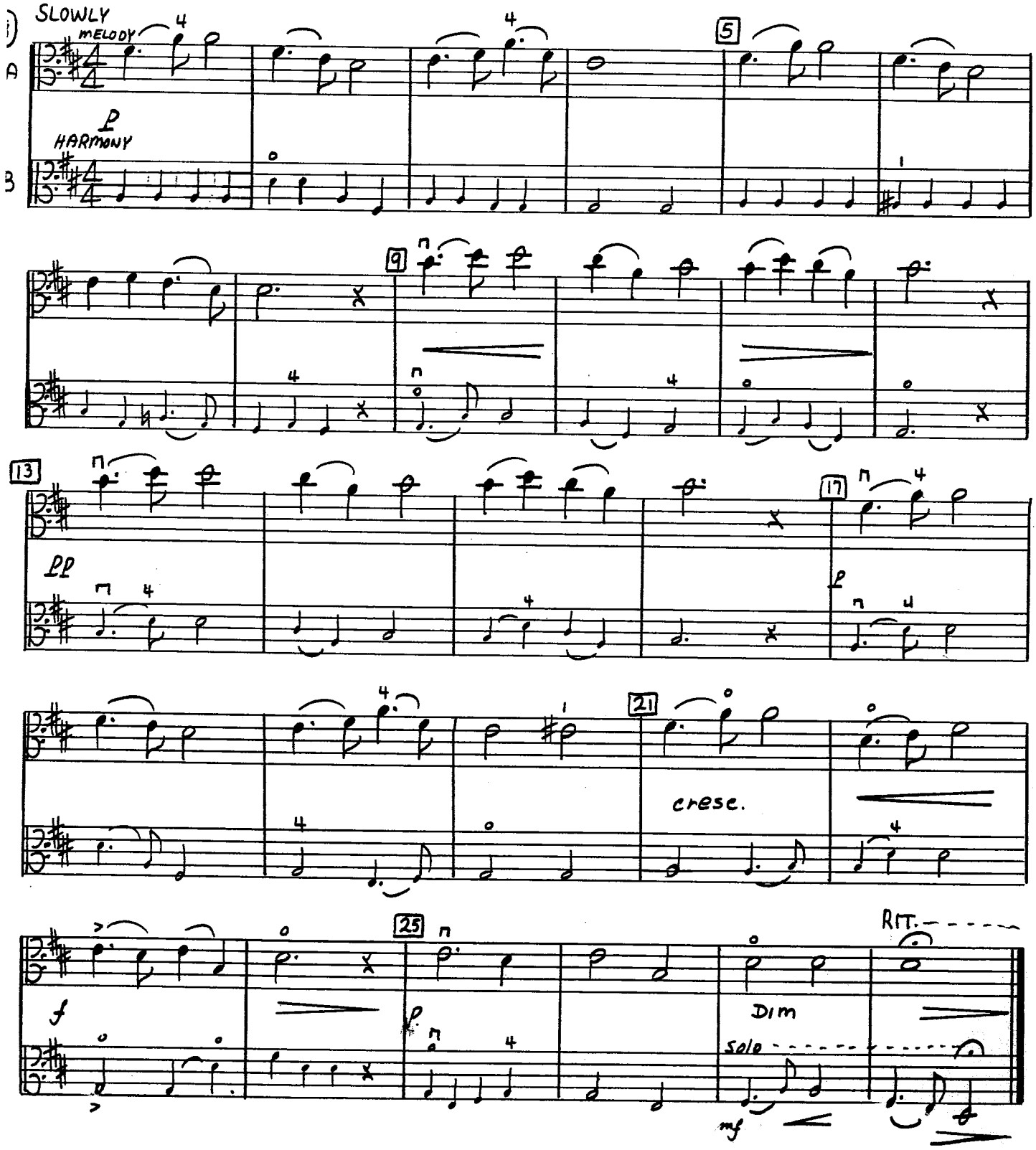


LARGO

CONCERT VERSION IN D MAJOR

FROM "NEW WORLD SYMPHONY"
BY A. DVOŘÁK
(ADAPTED)

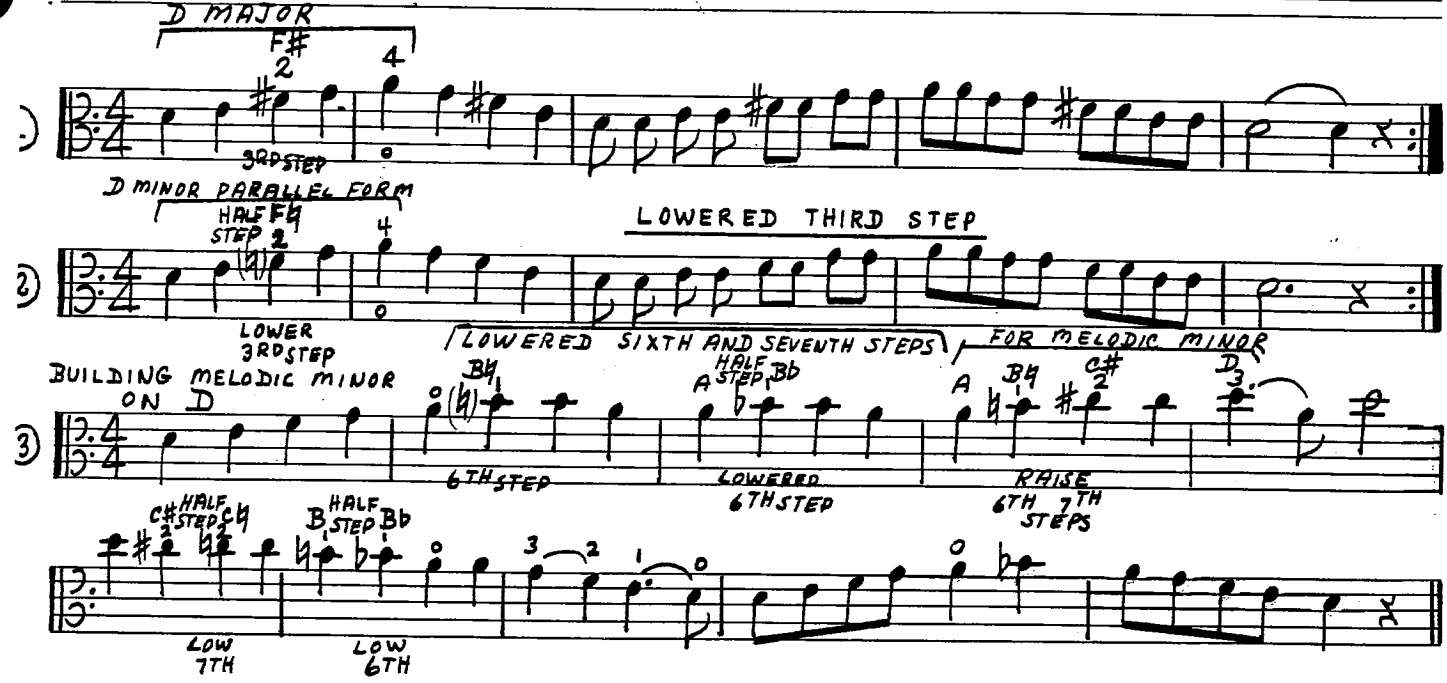
UNISON AND ENSEMBLE



CHAPTER 4

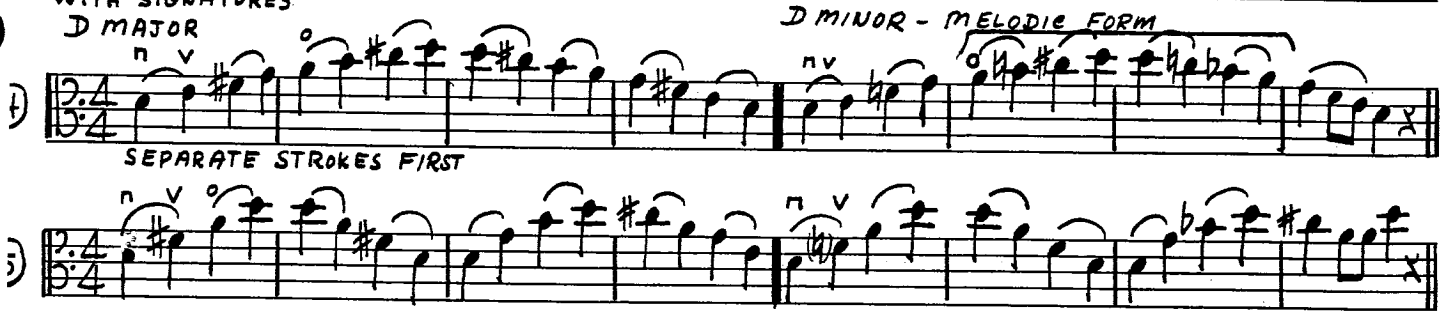
D MAJOR TO THE PARALLEL D MINOR - WITHOUT SIGNATURES

LOWERED 3RD, 6TH AND 7TH STEPS OF THE SCALE

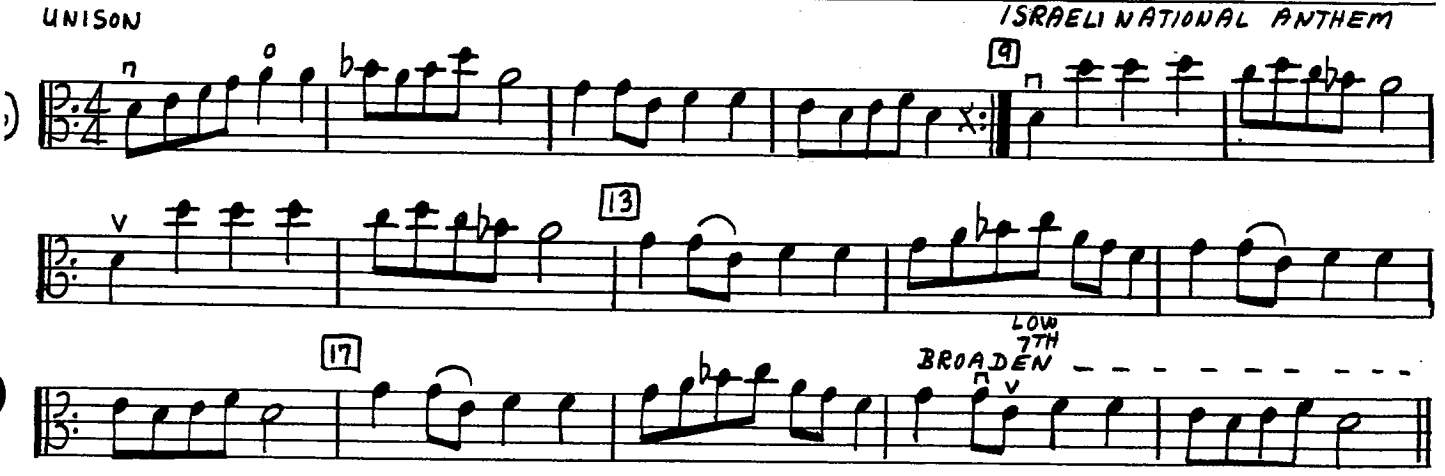


PARALLEL FORMS WITH SIGNATURES

MAJOR AND MINOR MODES

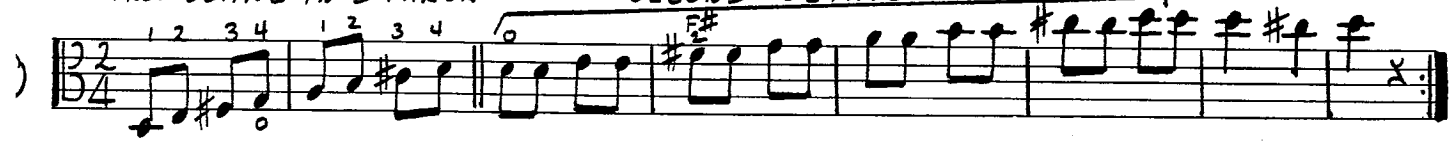


HATIKVAH IN D MINOR

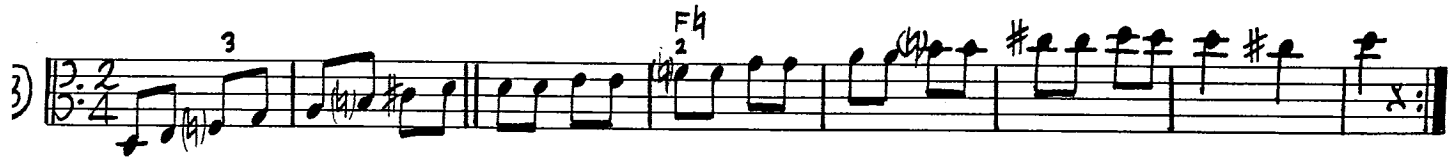


TWO-OCTAVE CONCEPT IN MAJOR AND MINOR

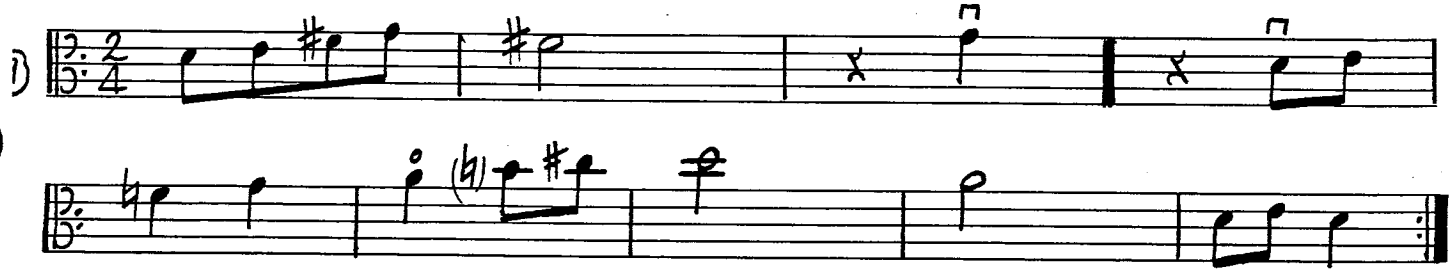
FIRST OCTAVE IN D MAJOR — SECOND OCTAVE



D MINOR - MELODIC FORM

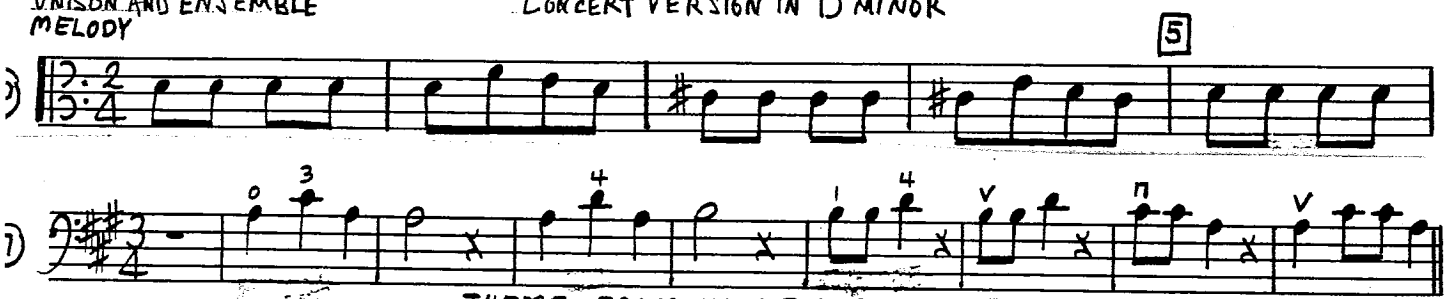


D MAJOR - - - INTO THE PARALLEL - - - - D MINOR - MELODIC

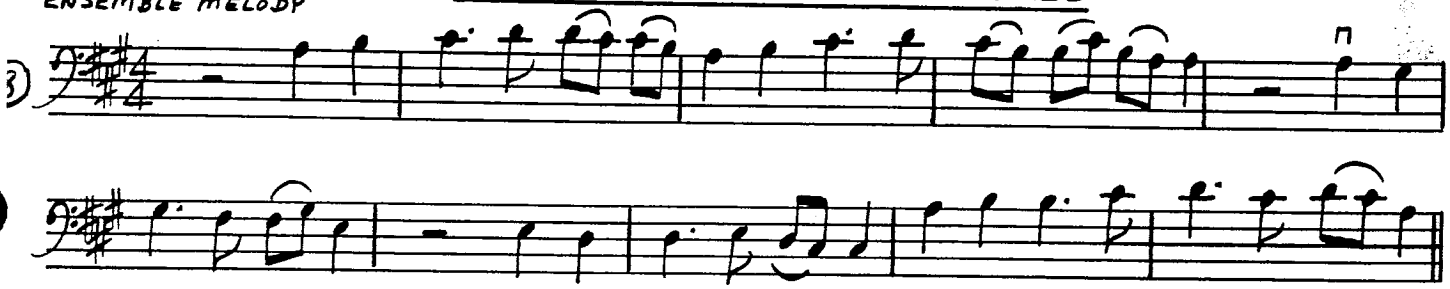


RUSSIAN FOLK DANCE

UNISON AND ENSEMBLE MELODY — CONCERT VERSION IN D MINOR



ENSEMBLE MELODY — THEME FROM THE BARTERED BRIDE



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

1

CELLO - BASS

* SHIFT FIRST FINGER BACK A HALF STEP TO: G#

2

THE DETACHED STROKE

A MAJOR

3

4

5

6

7

ENSEMBLE MELODY

THEME FROM THE BARTERED BRIDE

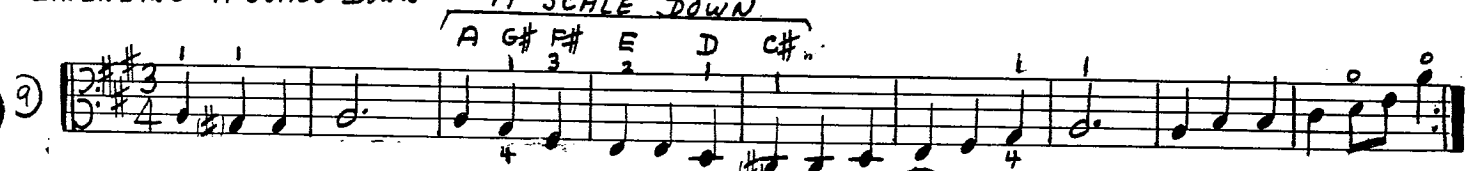
8

5

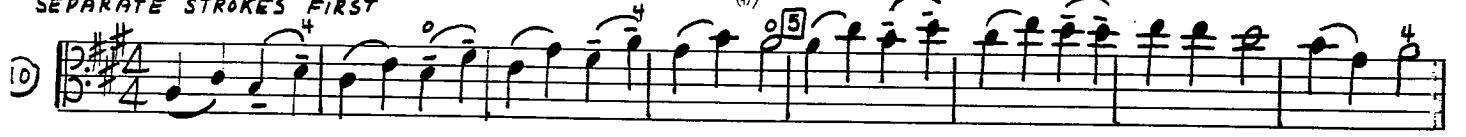
EXTENDING A SCALE DOWN

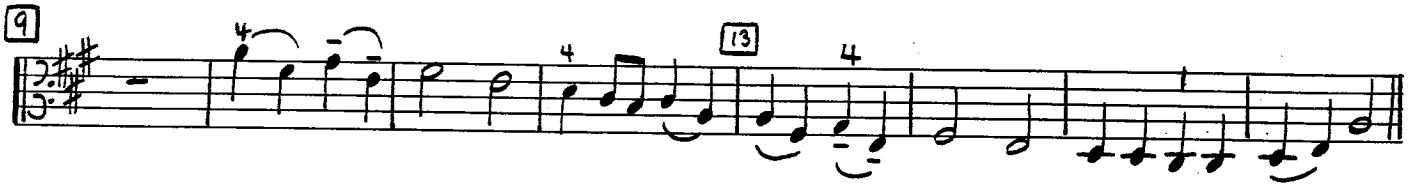
A SCALE DOWN

A G# F# E D C#



SEPARATE STROKES FIRST

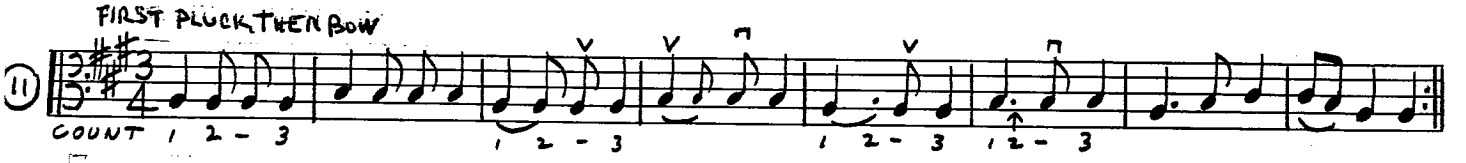




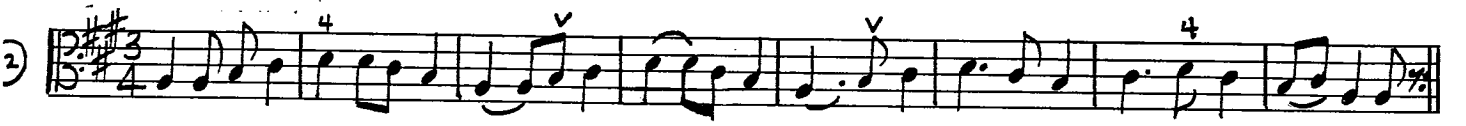
DOTTED QUARTER AND EIGHTH IN 3/4

PREPARATORY RHYTHM DRILLS FOR MOZART

FIRST PLUCK, THEN BOW

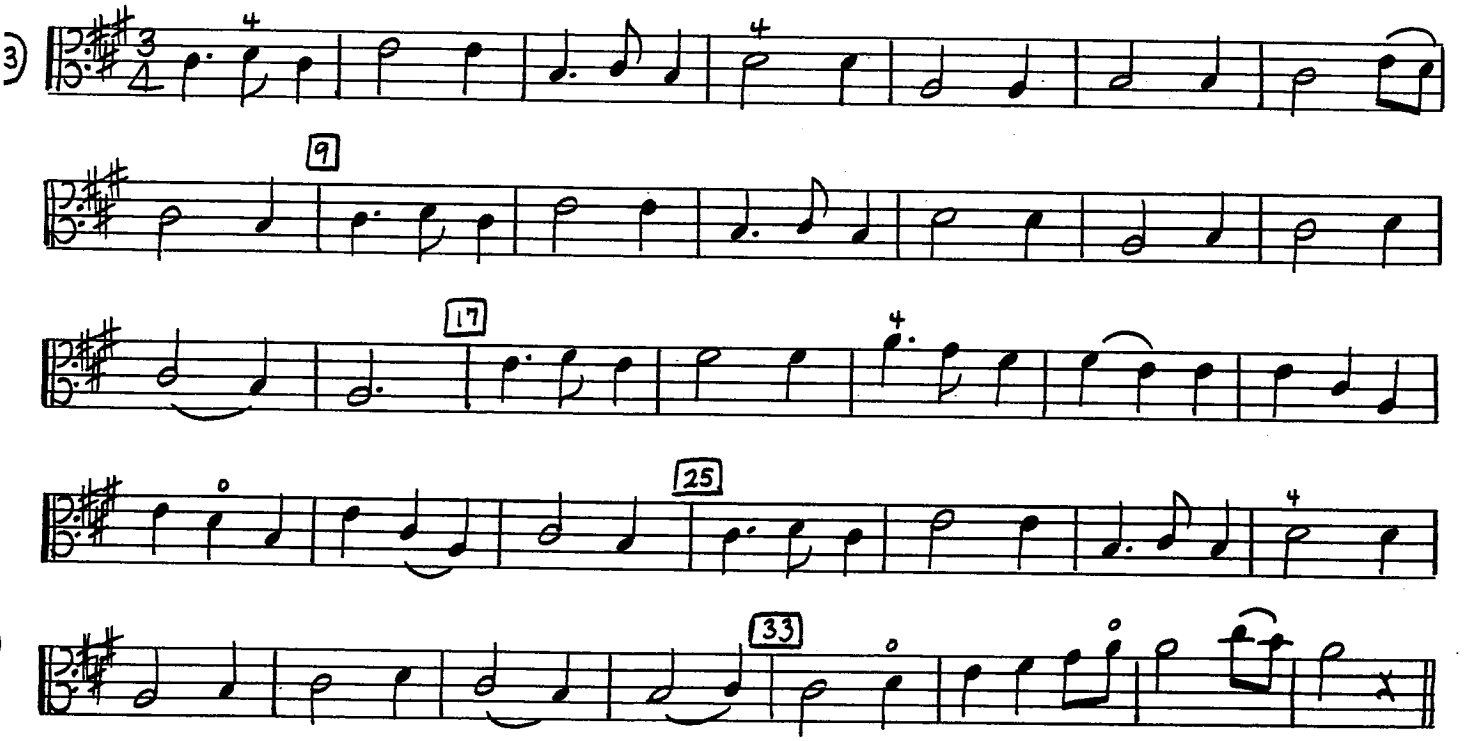


COUNT 1 2 - 3 1 2 - 3 1 2 - 3 1 2 - 3



MOZART AT THE PIANO

UNISON AND ENSEMBLE



CHAPTER - 6

VIOLA

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

1) A MAJOR C# — A MINOR - PARALLEL HALF C STEP — 3RD STEP — LOW 3RD

2) A MAJOR — A MINOR - MELODIC — SEPARATE STROKES FIRST

3) IN THE 1ST OCTAVE — A MAJOR A B C# — A MINOR HALF STEP C F — 3RD STEP — LOW 3RD — LOW 6TH

TWO OCTAVE MELODIC MINOR IN A

4) RAISE 6 7 — LOWER 7 6

MAJOR AND MINOR EAR TRAINING

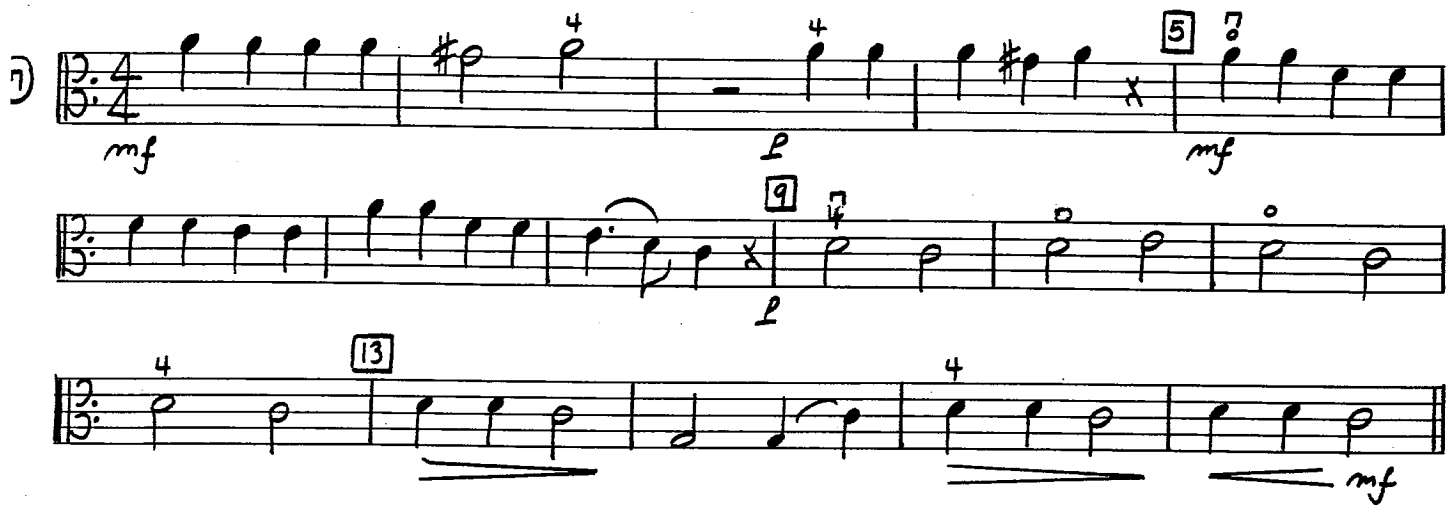
HARMONIC PREPARATION FOR HATIKVAH

5) A MAJOR

A MINOR

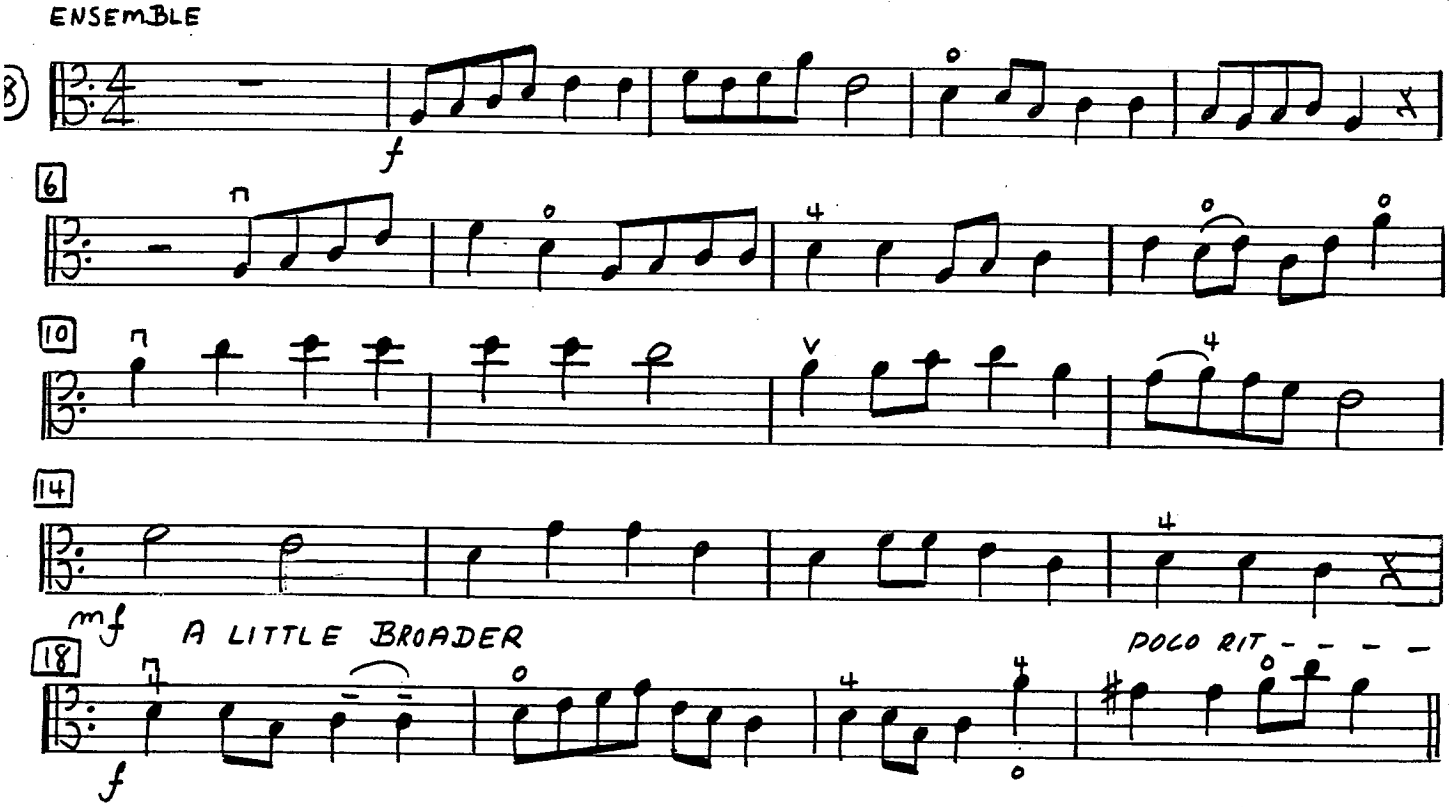
6)

CHORALE IN A



HATIKVAH IN A MINOR

ENSEMBLE



CHAPTER 7 - NEW STEPS FOR REVIEW

PART I - C MAJOR

VIOLA

1

STEPHEN FOSTER MELODY

2

9 13

17 21

3

9 13

4

5

9 13

DIMINISHED FIFTHS IN C MAJOR

Dim. 5TH

5

Dim. 5TH

9

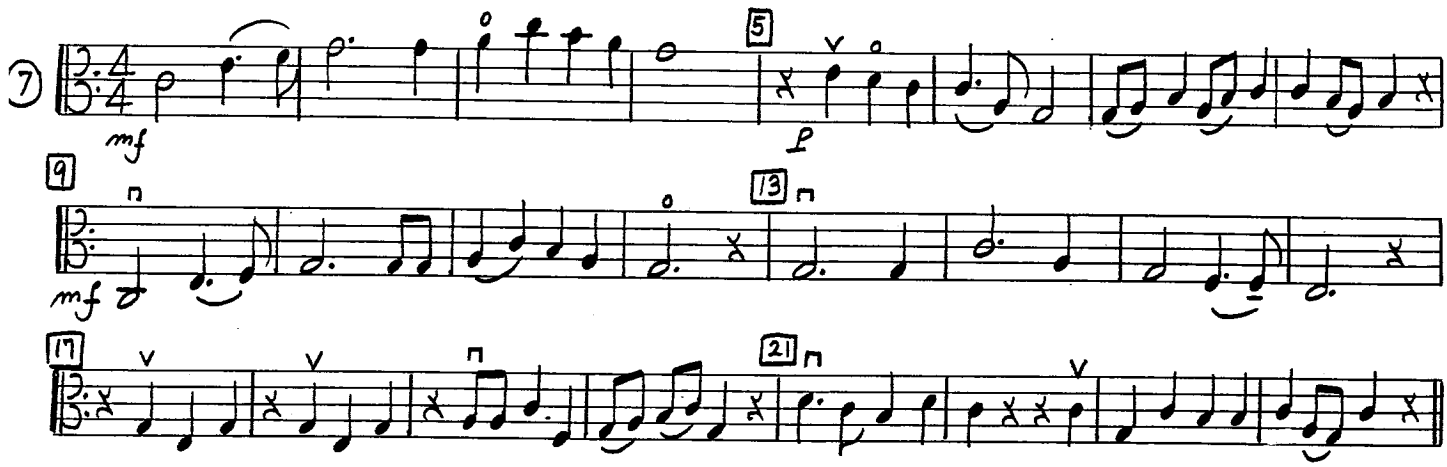
REUBEN AND RACHEL

6

5

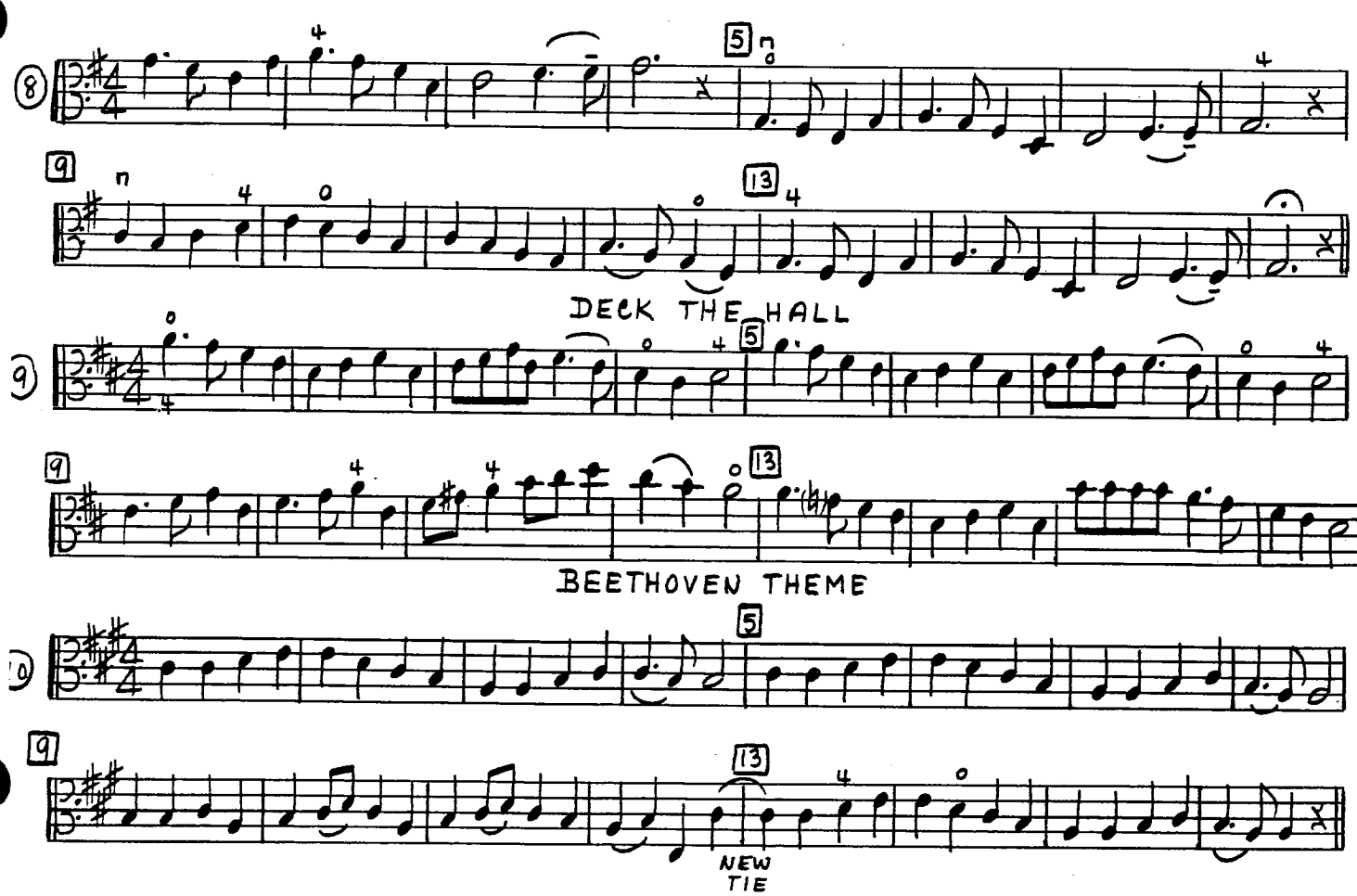
9 13

FOSTER MELODY FOR CONCERT ENSEMBLE



PART 2 - UNISON MELODIES

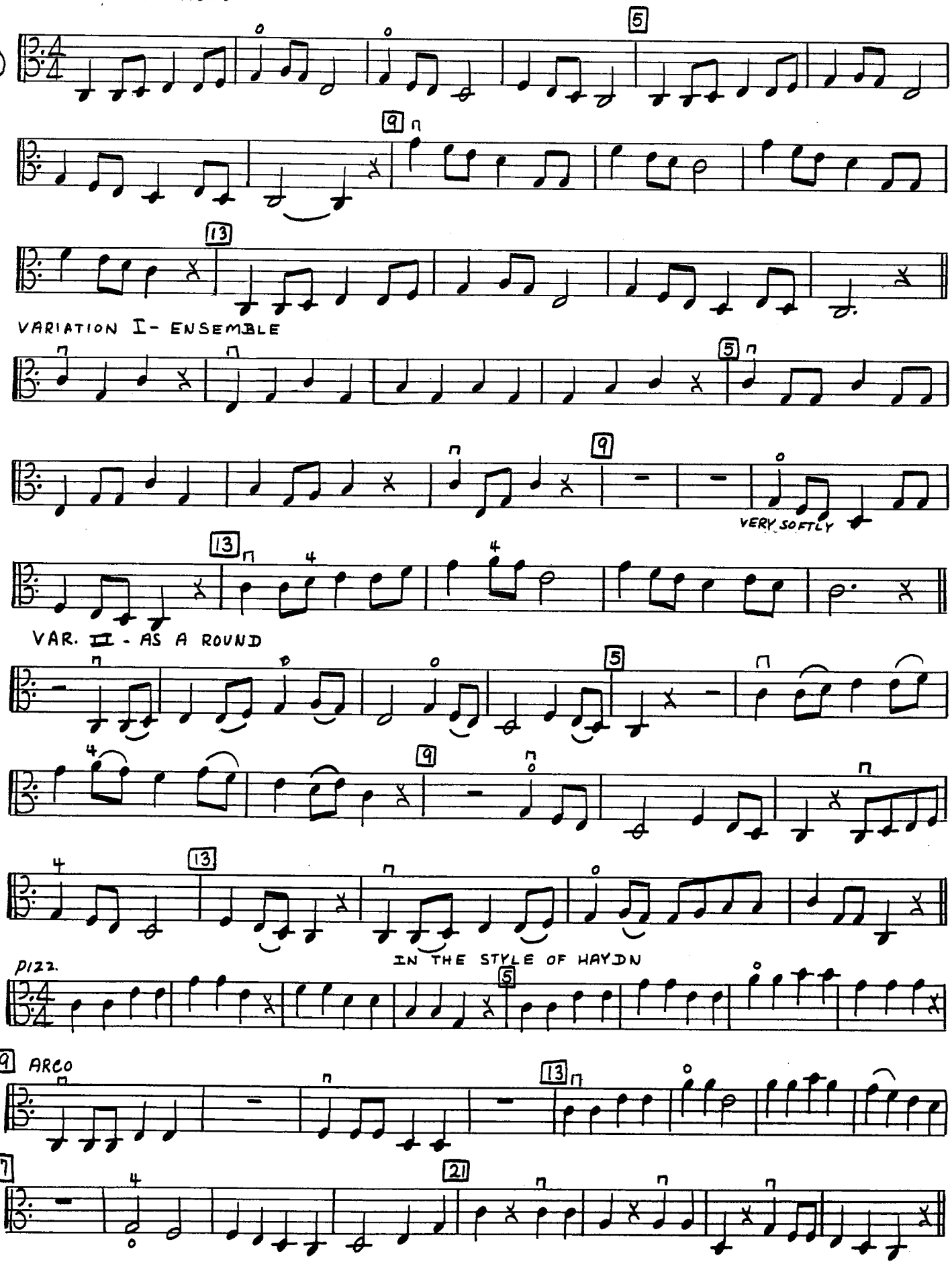
ALL THROUGH THE NIGHT



PART 3

LONG, LONG AGO

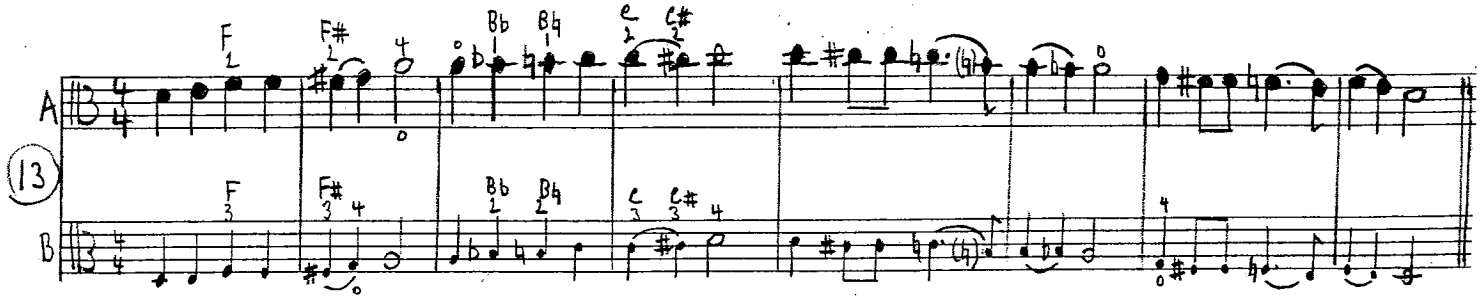
THE THEME IN UNISON



PART 4

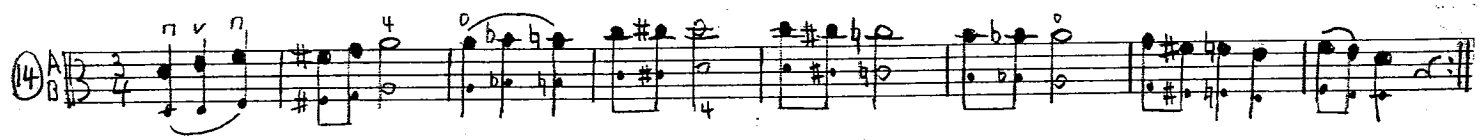
CHROMATIC DESIGNS IN D-MINOR AND MAJOR ⑧

UNISON AND ENSEMBLE

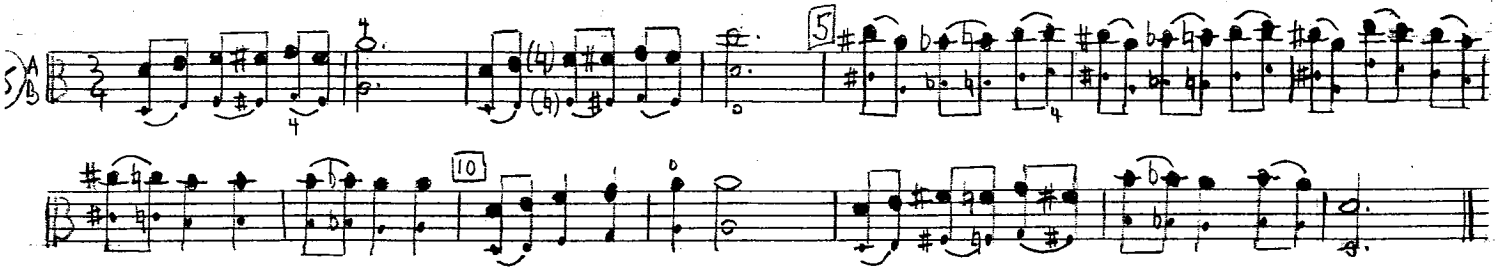


⑧ INTERCHANGE PARTS

RHYTHMIC VARIATION OF NO. 13 ⑧



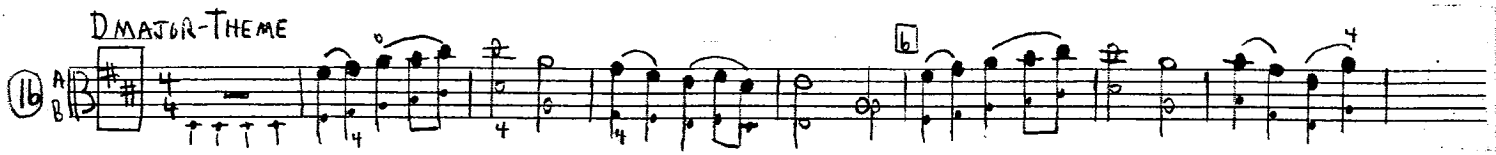
⑧ SEPARATE STROKES FOR FIRST PLAYING



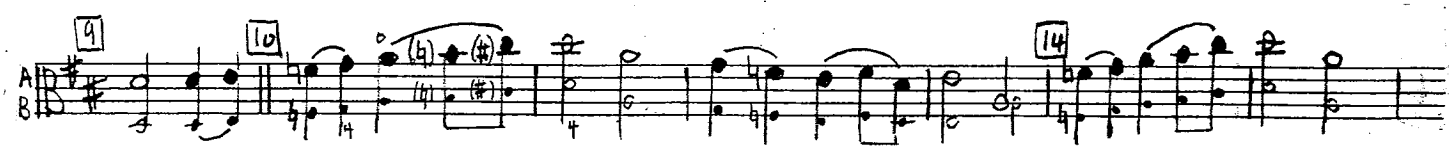
BEETHOVEN VERSUS WOHLFAHRT

UNISON AND ENSEMBLE

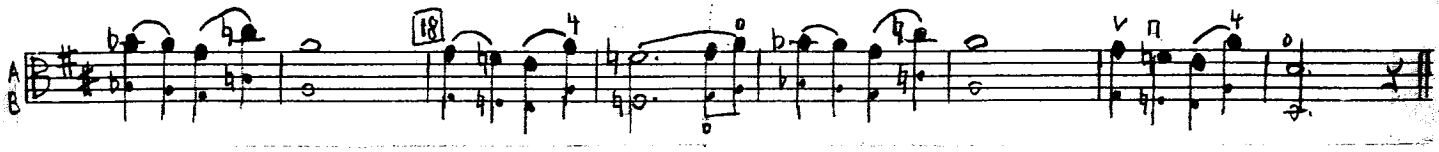
D MAJOR-THEME

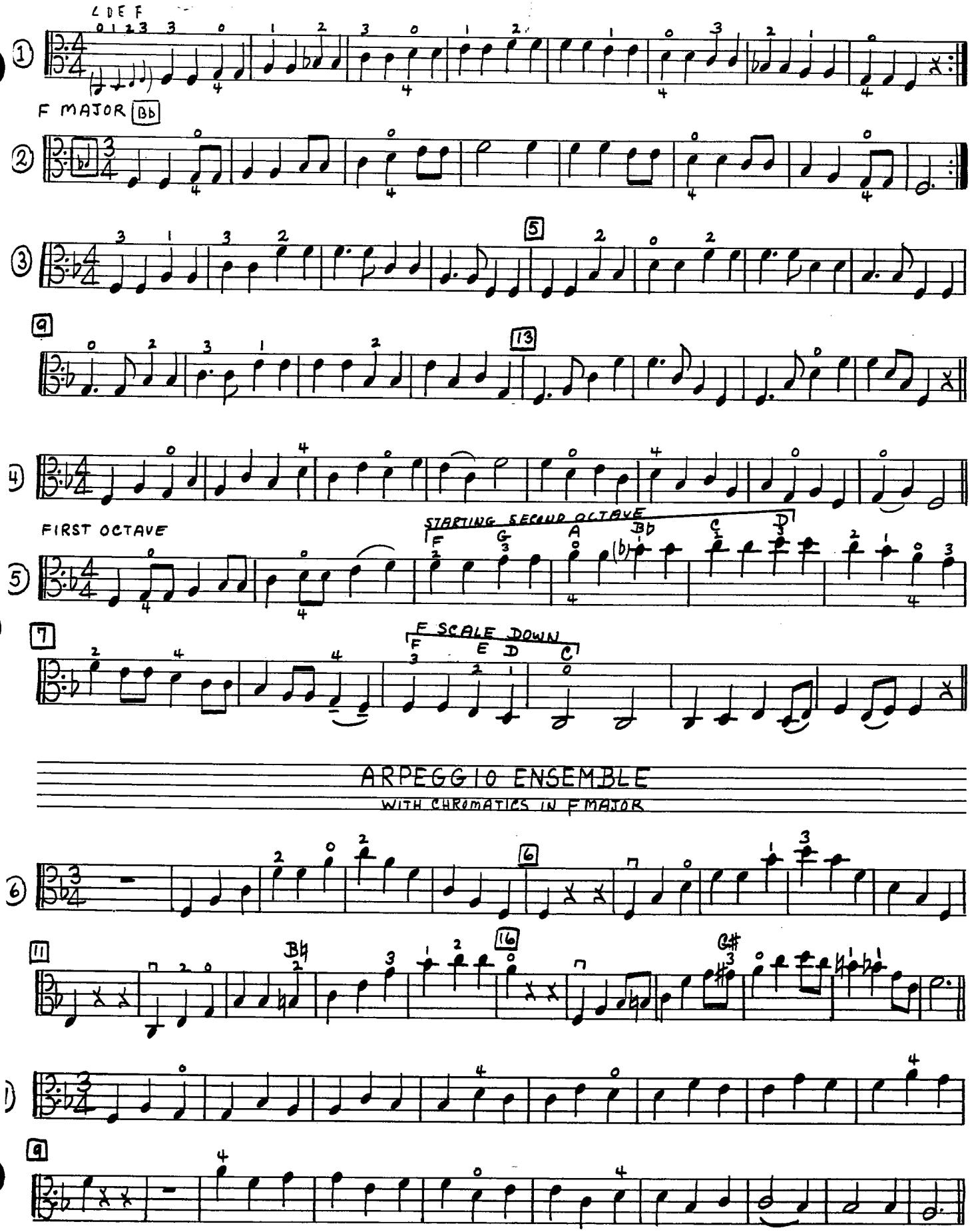


D MINOR MELODIC FORM



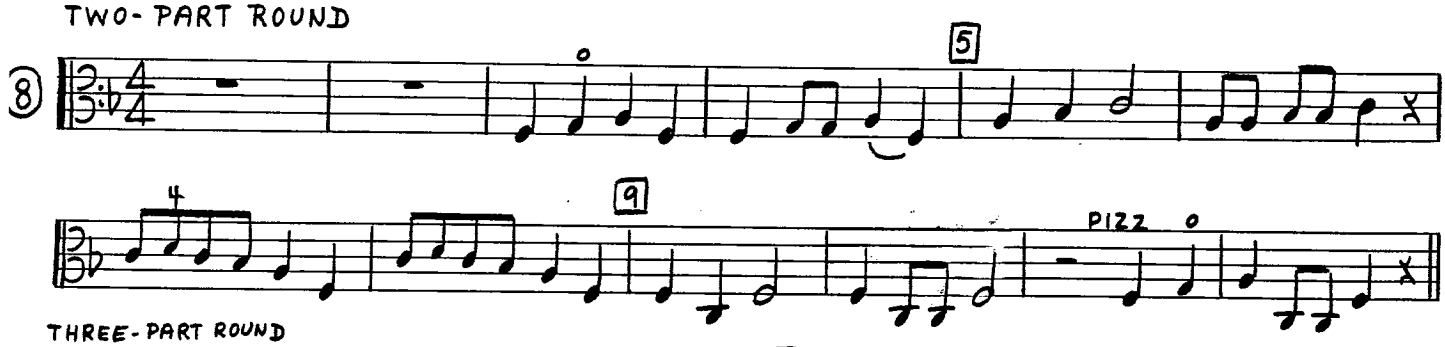
MELODIC MINOR SCALE



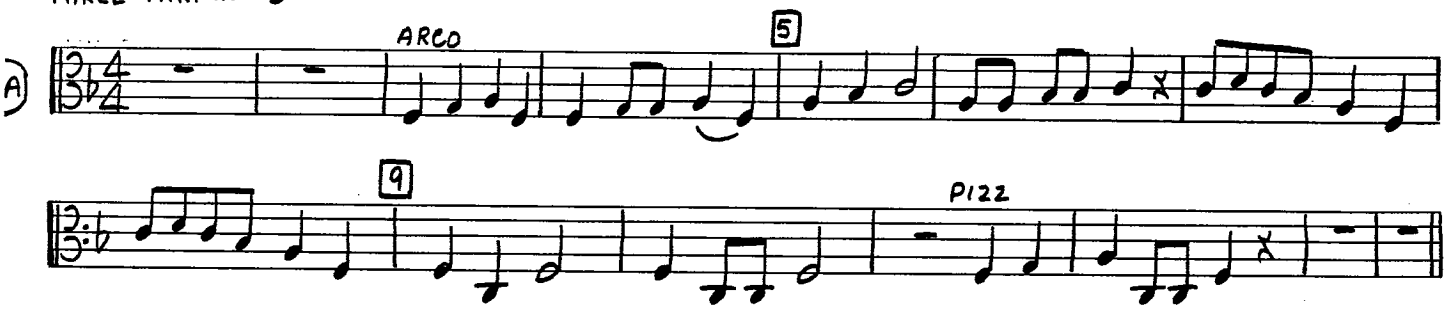

C D E F
F MAJOR Bb
FIRST OCTAVE
STARTING SECOND OCTAVE
F SCALE DOWN
F E D C
ARPEGGIO ENSEMBLE
WITH CHROMATICS IN F MAJOR

FRÉRE JACQUES GOES ROUND AND ROUND

TWO-PART ROUND



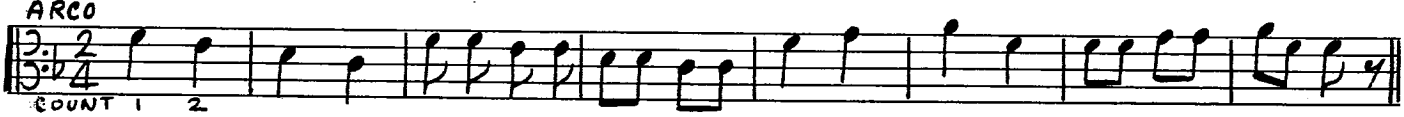
THREE-PART ROUND



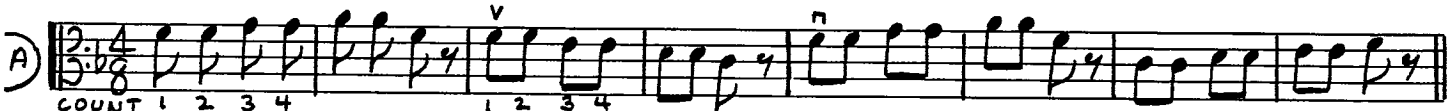
SAME THEME AND VARIATIONS FOR NEW RHYTHMS

2/4 TO 4/8 TO 6/8

SLOWLY (IN 2)
ARCO

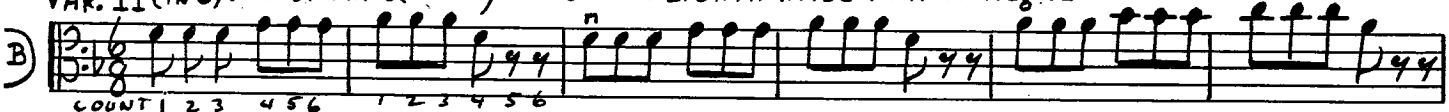


VARIATION I (IN 4) SAME SPEED AS NO. 9 (♪=♪)

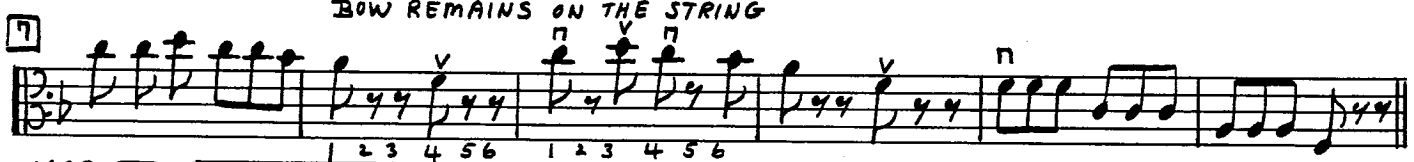


VAR. II (IN 6) ♪=♪ OF VAR. I (SLOWLY)

6/8 TIME- EIGHTH NOTES AND RESTS
SIX EIGHTH NOTES IN A MEASURE

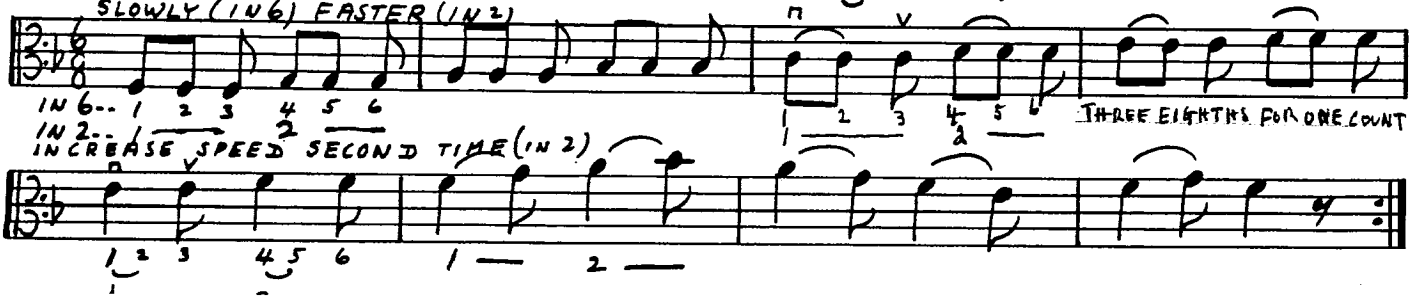


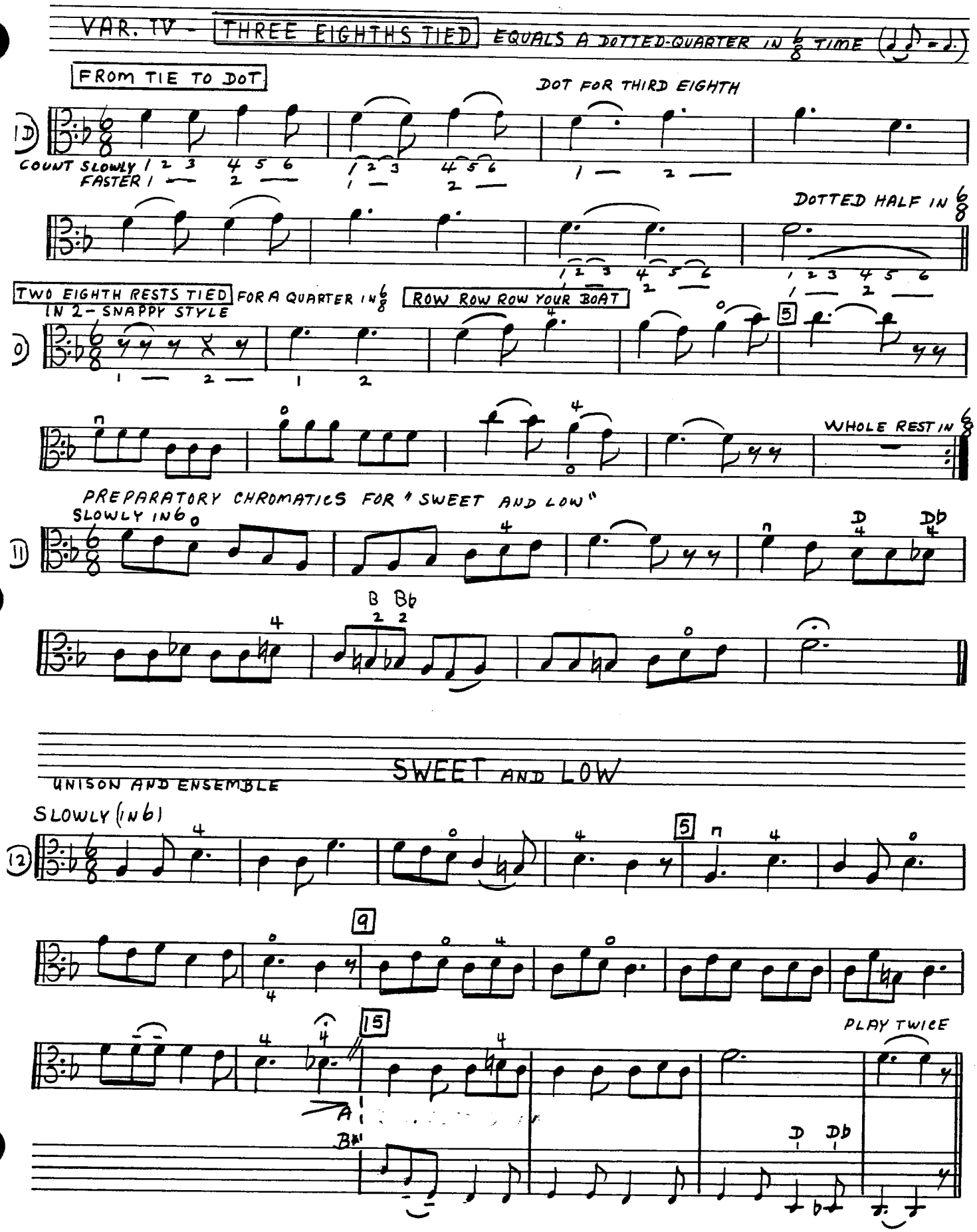
BOW REMAINS ON THE STRING



VAR. III TWO EIGHTHS TIED INTO A QUARTER (♫ ♪ = ♩ ♪)

SLOWLY (IN 6) FASTER (IN 2)




VAR. IV - THREE EIGHTHS TIED EQUALS A DOTTED-QUARTER IN 6/8 TIME
FROM TIE TO DOT
DOT FOR THIRD EIGHTH

COUNT SLOWLY 1 2 3 4 5 6 1 2 3 4 5 6
FASTER 1 — 2 — 1 — 2 —
1 — 2 —
DOTTED HALF IN 6/8
1 2 3 4 5 6 1 2 3 4 5 6
1 — 2 — 1 — 2 —
TWO EIGHTH RESTS TIED FOR A QUARTER IN 6/8
IN 2 - SNAPPY STYLE
ROW ROW ROW YOUR BOAT

1 — 2 — 1 2
5
WHOLE REST IN 6/8
PREPARATORY CHROMATICS FOR "SWEET AND LOW"
SLOWLY IN 6

D Db
B Bb
SWEET AND LOW
UNISON AND ENSEMBLE
SLOWLY (IN 6)

5
9
15
A
B
PLAY TWICE
D Db

PICK-UP DRILLS

COUNT (1) 2
SILENT

GERMAN COLLEGE SONG

13

FIRST ENDING 1.

SECOND ENDING 2.

(1) MISSING 2nd COUNT AT BEGINNING

NORWEGIAN FOLK SONG

14

(1 2)

AULD LANG SYNE

CONCERT VERSION IN F MAJOR

OLD SCOTTISH TUNE

UNISON AND ENSEMBLE

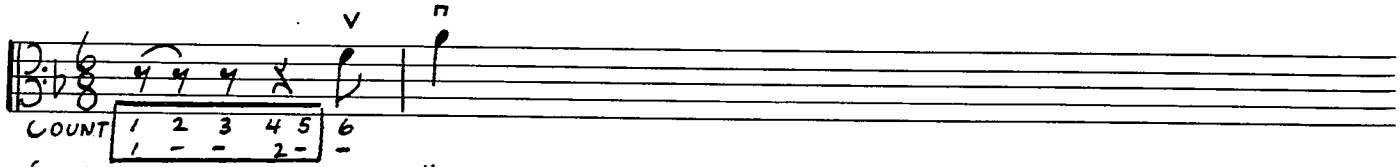
15

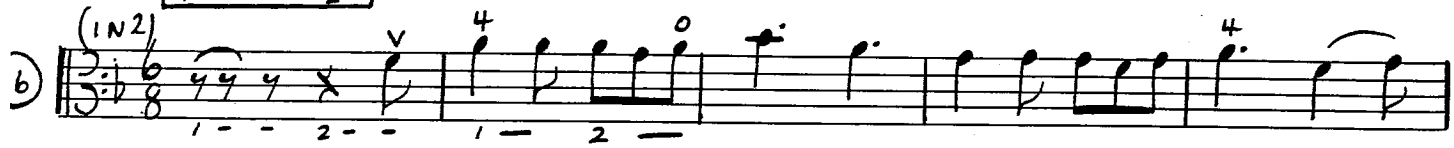
COUNTER MELODY

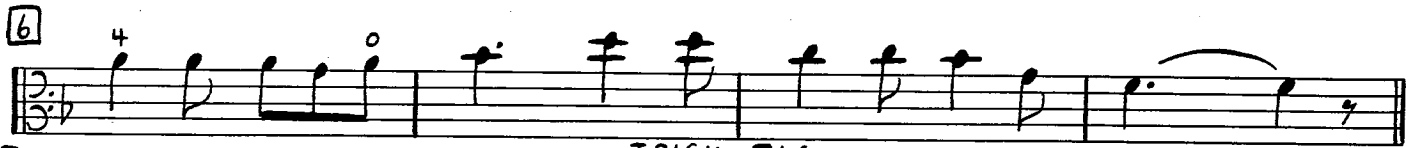
PLAY TWICE

FOR HE'S A JOLLY GOOD FELLOW

FIRST IN 6, THEN IN 2

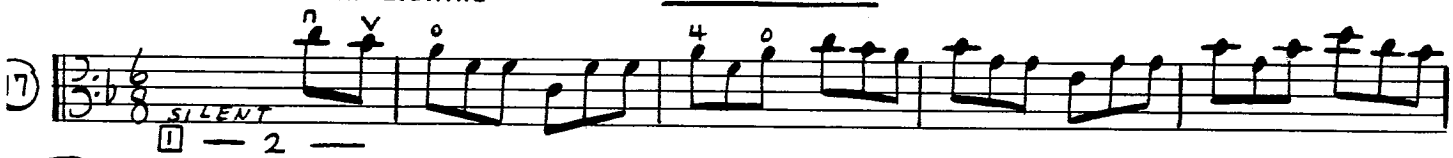


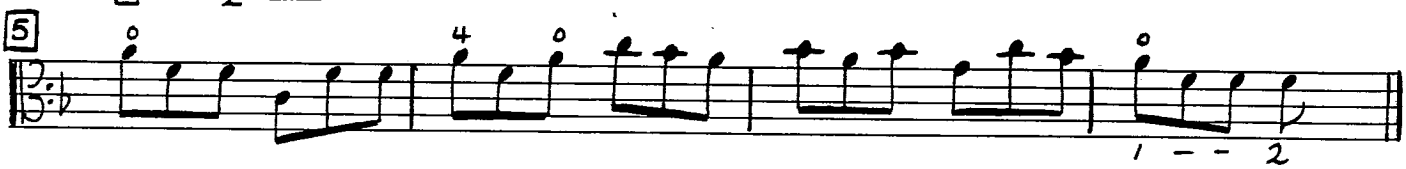




THINK THE PREPARATORY EIGHTHS

IRISH JIG

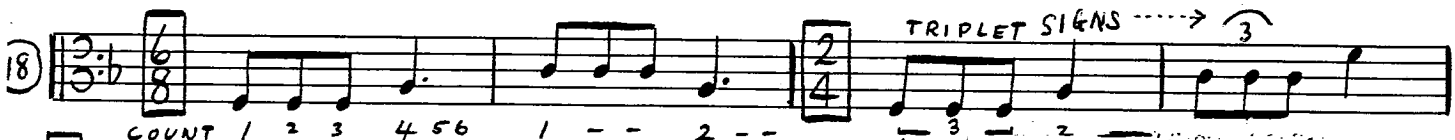


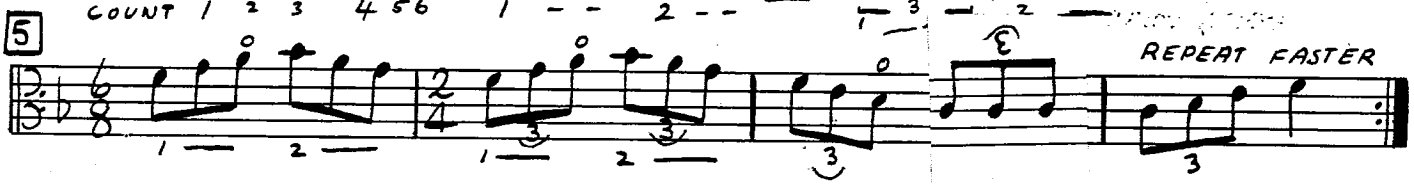


CHANGING 6/8 INTO TRIPETS

COMBINING 6/8 AND 2/4 TIME

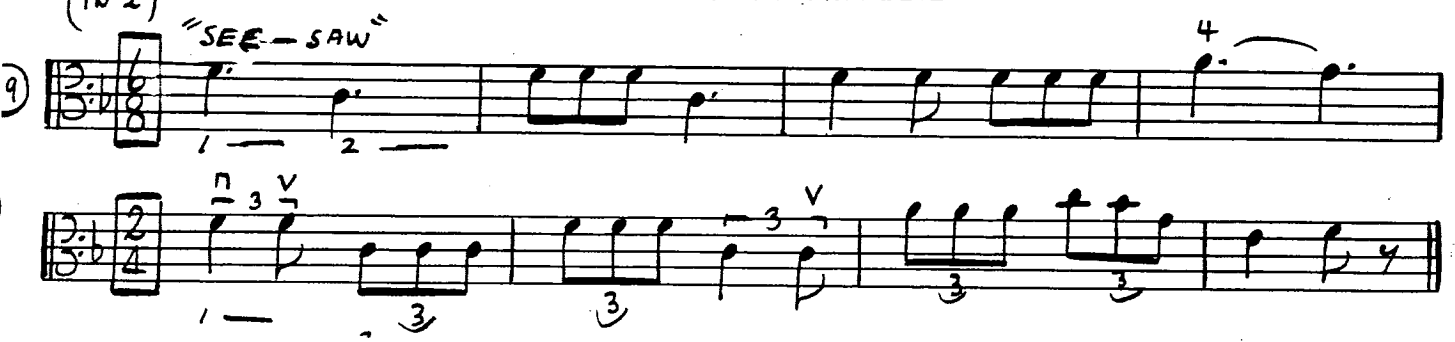
EIGHTH NOTE SPEED THE SAME





"SEE-SAW" WITH ROW-ROW

ENSEMBLE WITH TRIPLETS

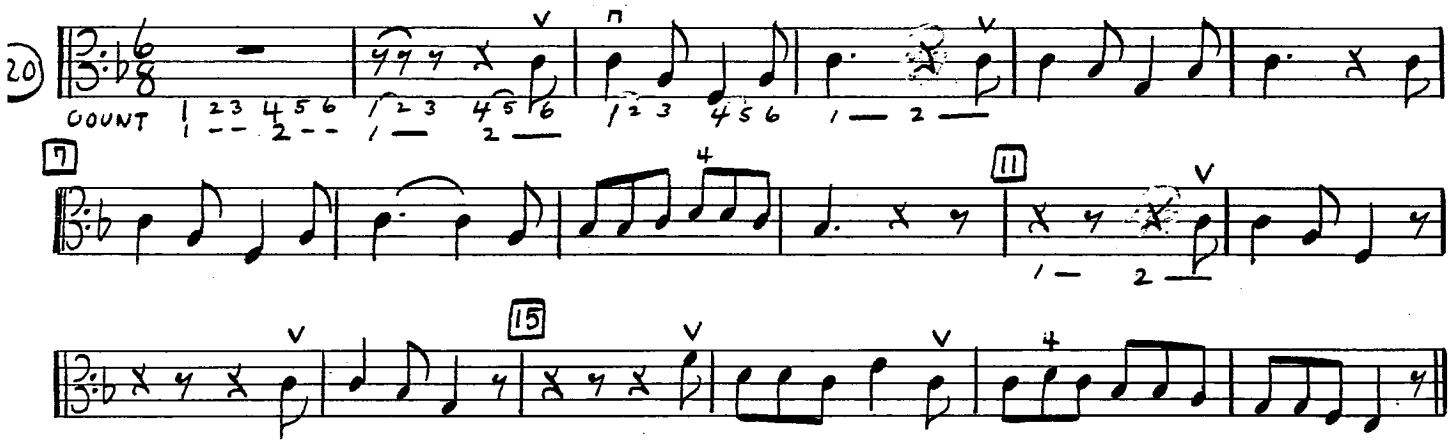


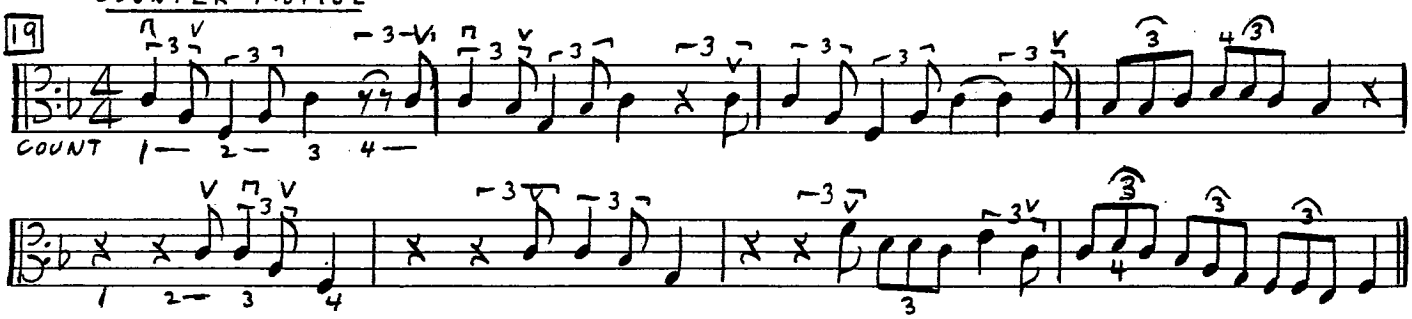
"BOOGIE-CHA" WITH AULD LANG SYNE

THE "BATTLE OF METERS - $\frac{6}{8}$ VERSUS $\frac{4}{4}$

COUNTERPOINT ENSEMBLE IN F MAJOR

SNAPPY STYLE (IN 2) SLOWLY AT FIRST



SAME BEAT, IN 4 ($\frac{6}{8}$ INTO TRIPLET EQUALS ONE QUARTER

COUNTER MOTIVE