Teachers Manual
and Full Score

Volume two

THE INTERMEDIATE STRING CLASS

by

Samuel Gardner & Herbert S. Gardner

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

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

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

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HOW THIS BOOK CAME TO BE WRITTEN

Dedication

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

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

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

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

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

Herbert S. Gardner
Bronx, NY

April 1, 1995

THE INTERMEDIATE STRING CLASS

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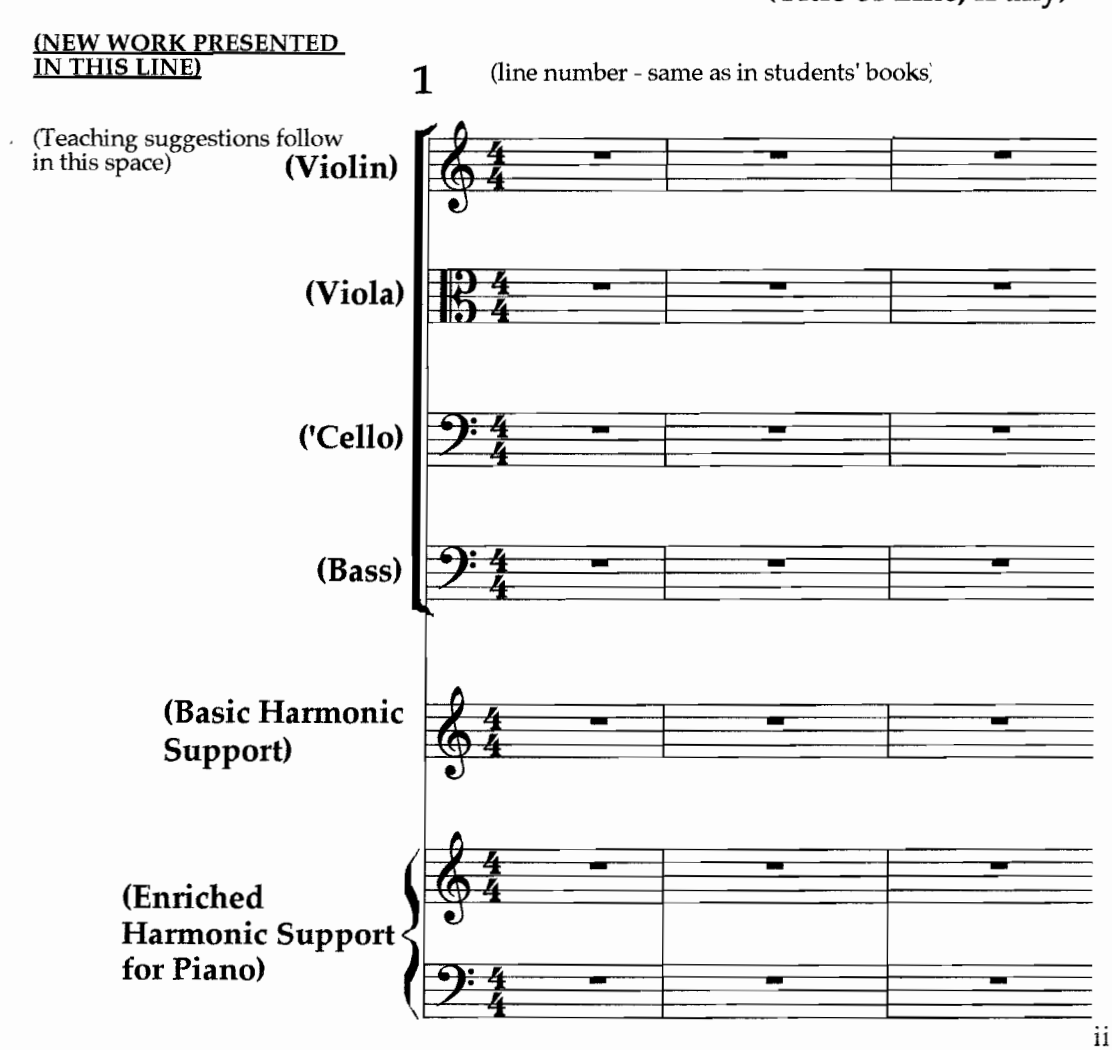
HOW TO USE THIS BOOK!

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 feature materially aids in the preparation of lesson plans. Each numbered line identifies 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 which may have been 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!"

Volume II, builds upon this technical foundation in introducing the pupils to the higher positions. Playing well in the higher positions depends upon a completely free left hand. Because the inter-pitch distances shrink as the player advances up the fingerboard, those students who are not "locked into a rigid left-hand mold" will be able to play in tune easily and without difficulty. The two basic questions introduced in Volume I remain vital: (a) Does it sound right? and (b) How can it be improved?

The teacher must continue to 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 a review of C major and G major as introduced in Volume I. Drill material, tunes and review exercises are included in each chapter to reinforce the new work.

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 9 - Starting The Higher Positions

Instructional Guide

Positions:

The violins, violas and cellos will shift to second position as a *range extending device* on the outside string. The basses will extend their position playing to fourth position, also on the outside string.

Objectives:

1. To learn the "ti - do" and "do - ti" shifts
2. To extend the playing range upward beyond I (first) position
3. To learn the triplet abbreviation
4. To review 6/8 meter in countrapuntal style
5. To play comfortably in the new positions
6. To "discover" new shifts within the musical passages

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

General Teaching Hints:

FINGERING. Young students accept the logic of learning II (second) position after first position. This does challange them to use new fingers on old notes! If they have learned to anticipate the correct *pitch,* they will accomplish this task immediately.

BOWING. Bowing specifics will occur with increasing frequency in this and subsequent chapters. Teachers should make certain that the students observe them inasmuch as they are logical according the musical content of each line.

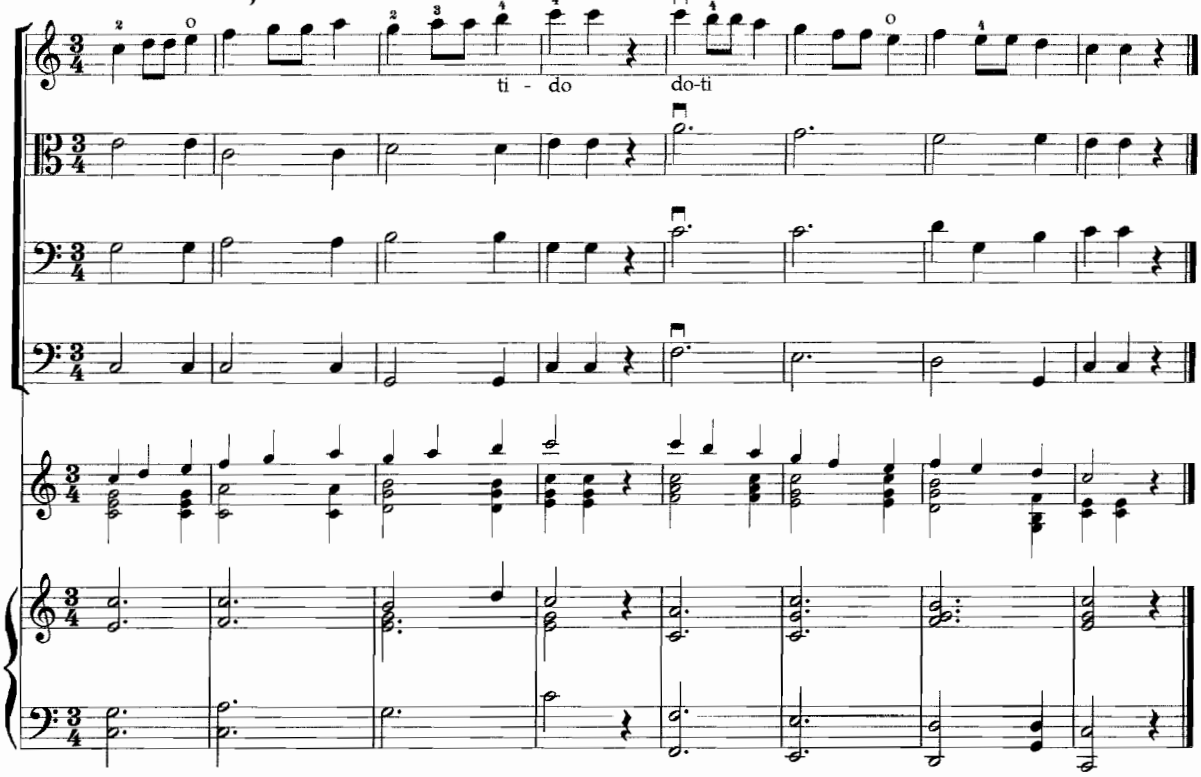
SHIFTING. Several new kinds of shifts are introduced in this chapter. Shifts to adjacent pitches, both half and whole step, replacement shifts, portomento shifts, "jump-shifts" are encountered within easily heard diatonic passages. Each new kind of shift is noted in the full score as they occur.

Chapter 9 - Starting The Higher Positions
The "ti-do" shifting concept on the outer strings only

1

Review of C Major

Violins extend 4th finger to achieve the high C on the E string.



Violins Shift from I to II Position on the E String
G Major

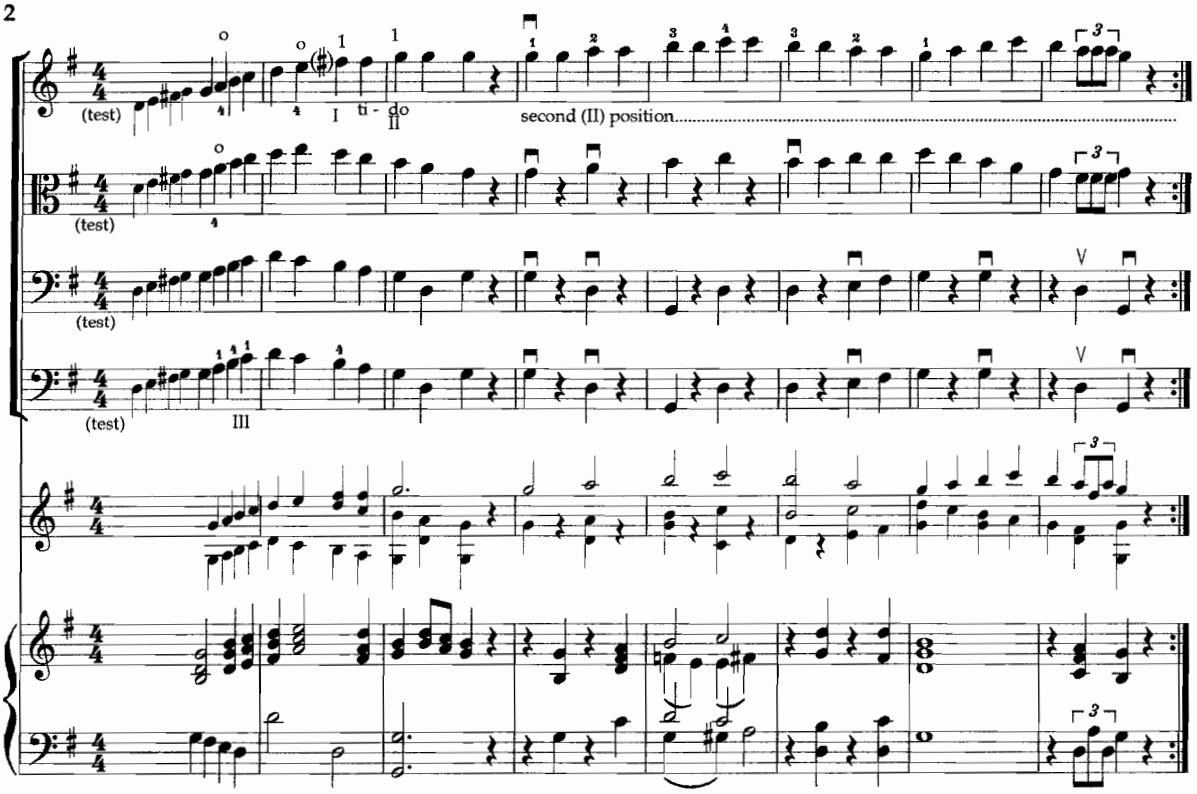
2

Violins Shift To II Position

In this line the violins will make their first excursion into the higher positions. To make the up-shift to II position, keep the first finger on the string and slide the whole hand upward one-half step into the new position. This shift takes place on "ti-do,"(F#-G) the most compelling interval in the scale.

This new skill is harmonically supported by the other instruments. To begin the line, test for the key of G by quietly playing the test notes at the beginning before starting the exercise.

The basses will employ third position, previously learned.



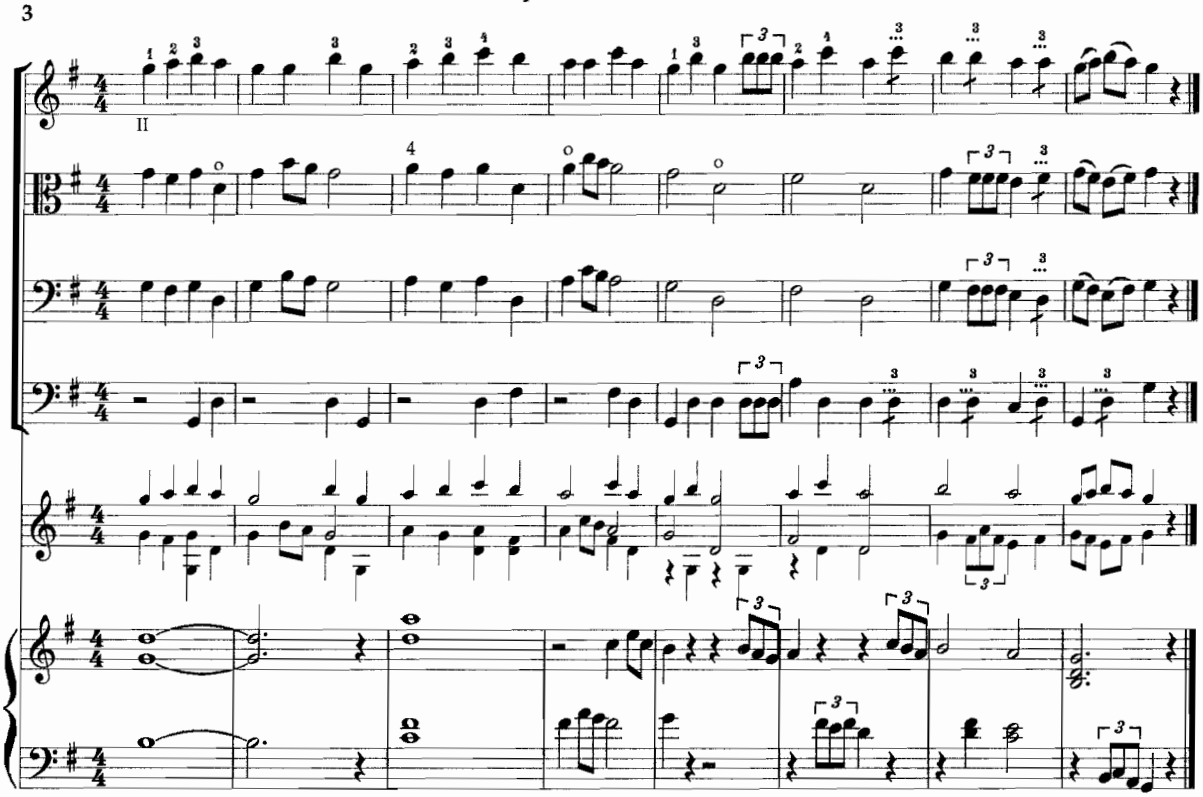
Melodic Ensemble
The triplet abbreviation

3

The Triplet Abbreviation

The violins will begin this line in II position. They should not confuse the "3" of the triplet abbreviation with "third finger" in second position!

Show the pupils how the abbreviation represents three triplet eighth notes using the numeral 3, three dots and a single slash on the stem.



Violins Downshift from II to I Position on the E String
Shifting drills between second and first positions

4 **Ensemble**

Violins Shift Between Two Positions

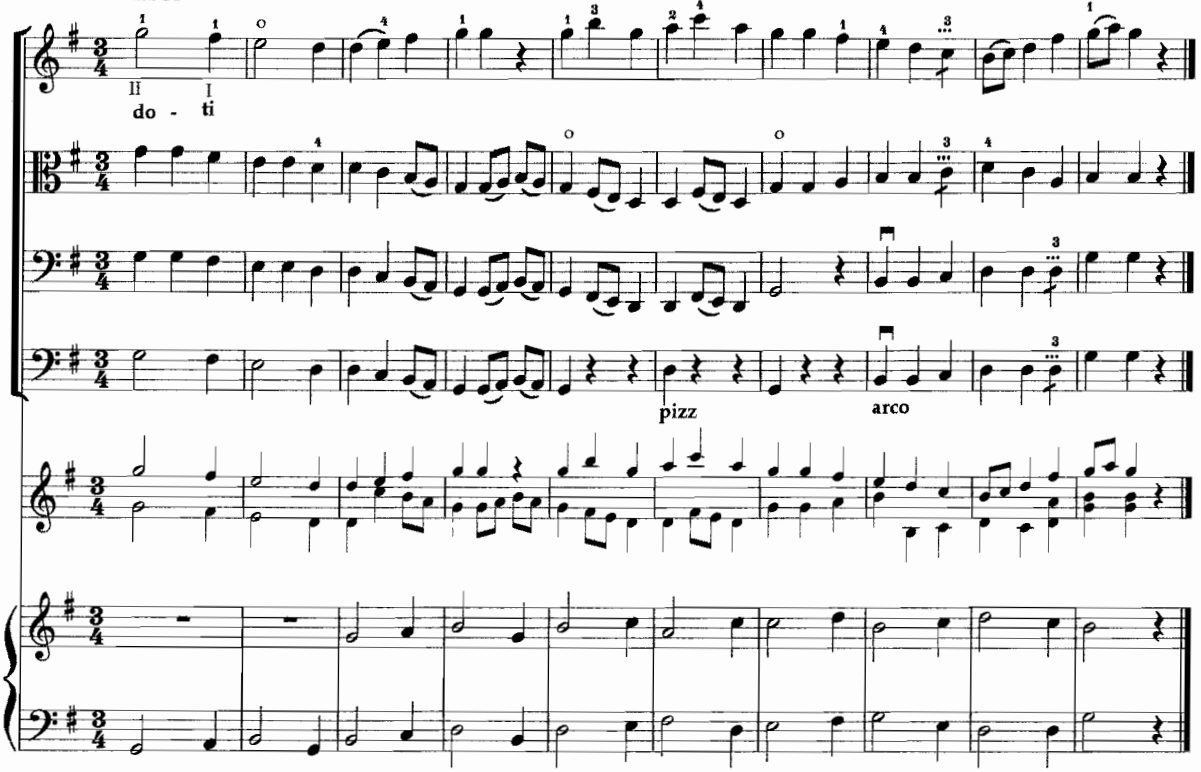
In this line the violins will make four shifts between I & II positions. Can you find them?

For the downshift, retain the first finger on the E string and slide the entire hand downwards one-half step.

Remind violin and viola players to use the fourth finger where indicated.

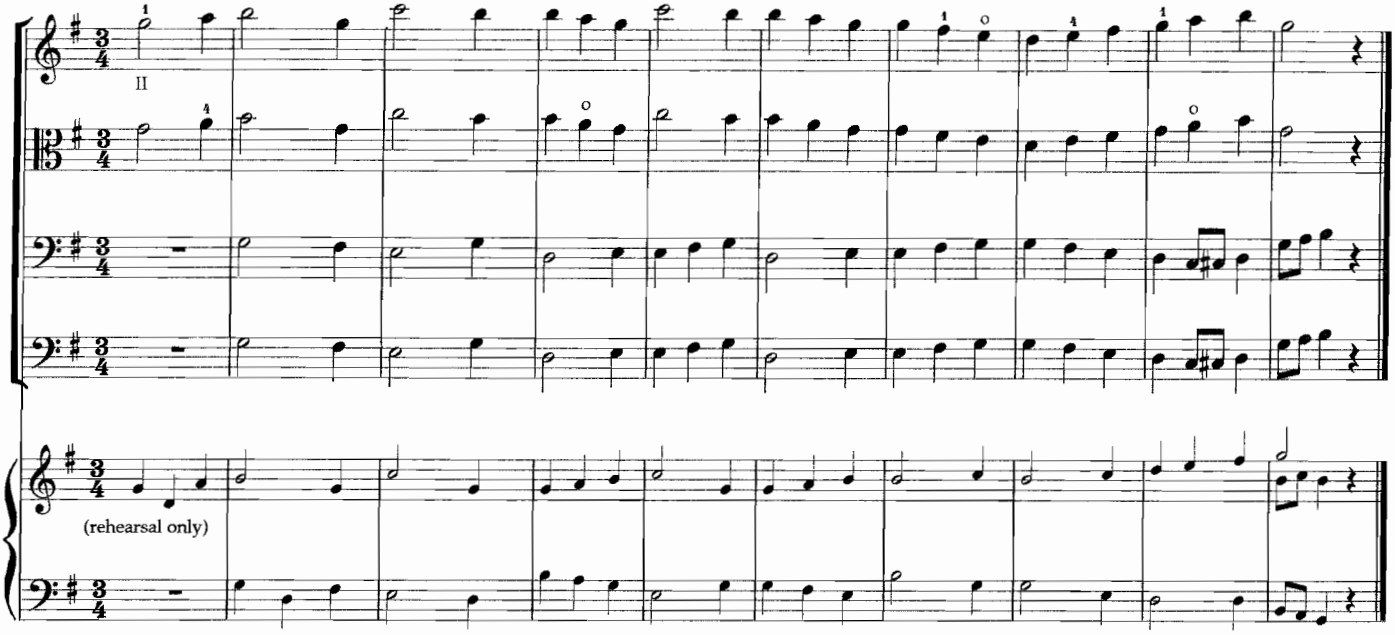
'Cellos use extended position on the C string.

Watch out for the abbreviated triplet!



"Lovely Evening"
(Excerpt)

5 Ensemble with contrary motion



C Major Review
Preparation for Shifting for lower strings

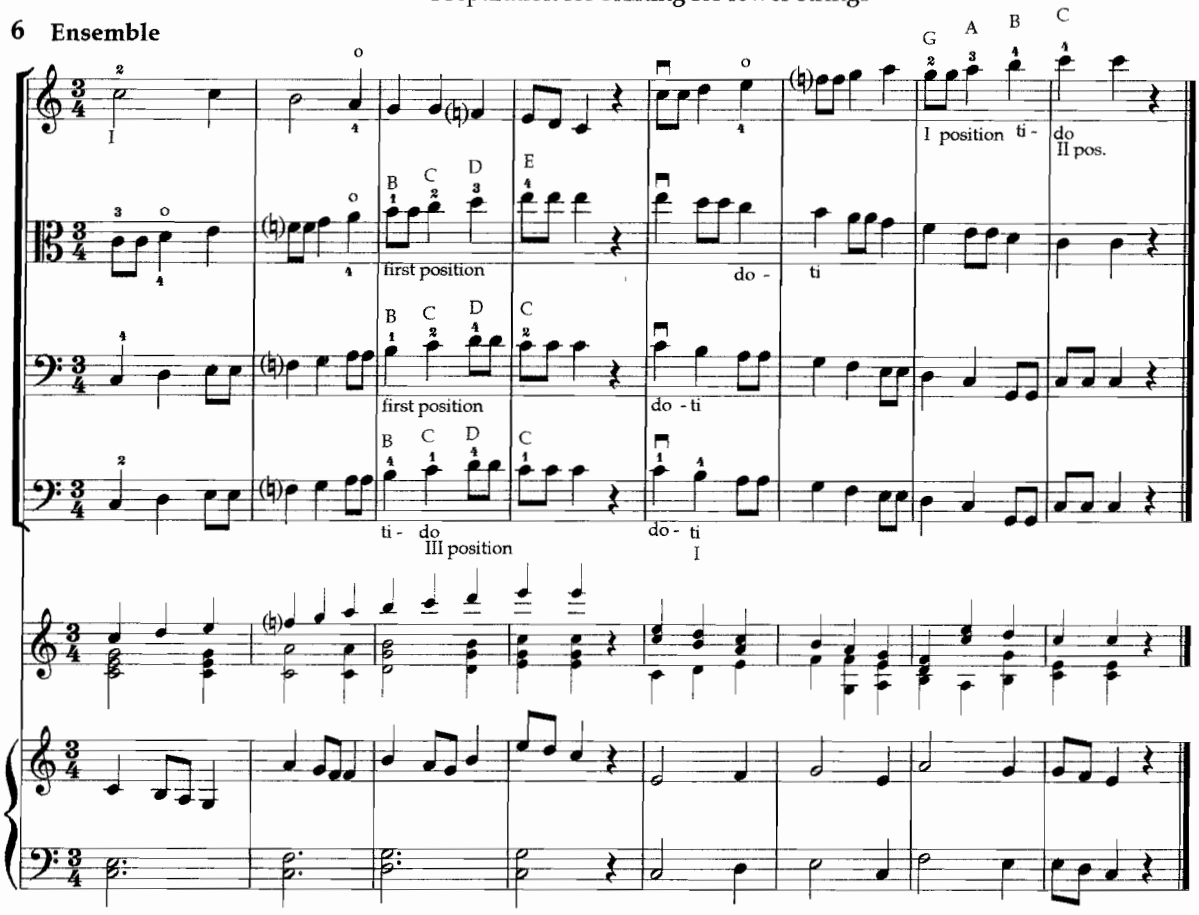
6 Ensemble

Violins and Basses Learn A New Half-Step Shift

In measure 8 the violins will take a half-step shift into II position by sliding the entire hand into the position while retaining the fourth finger on the string.

The basses will make the half-step shift into III position in measure 3.

Cellos and violas will prepare for their first shift into the upper positions in line 7 by identifying the "ti-do" of C major.



All Instruments Shift On The Outer String

New shifts for each instrument

7

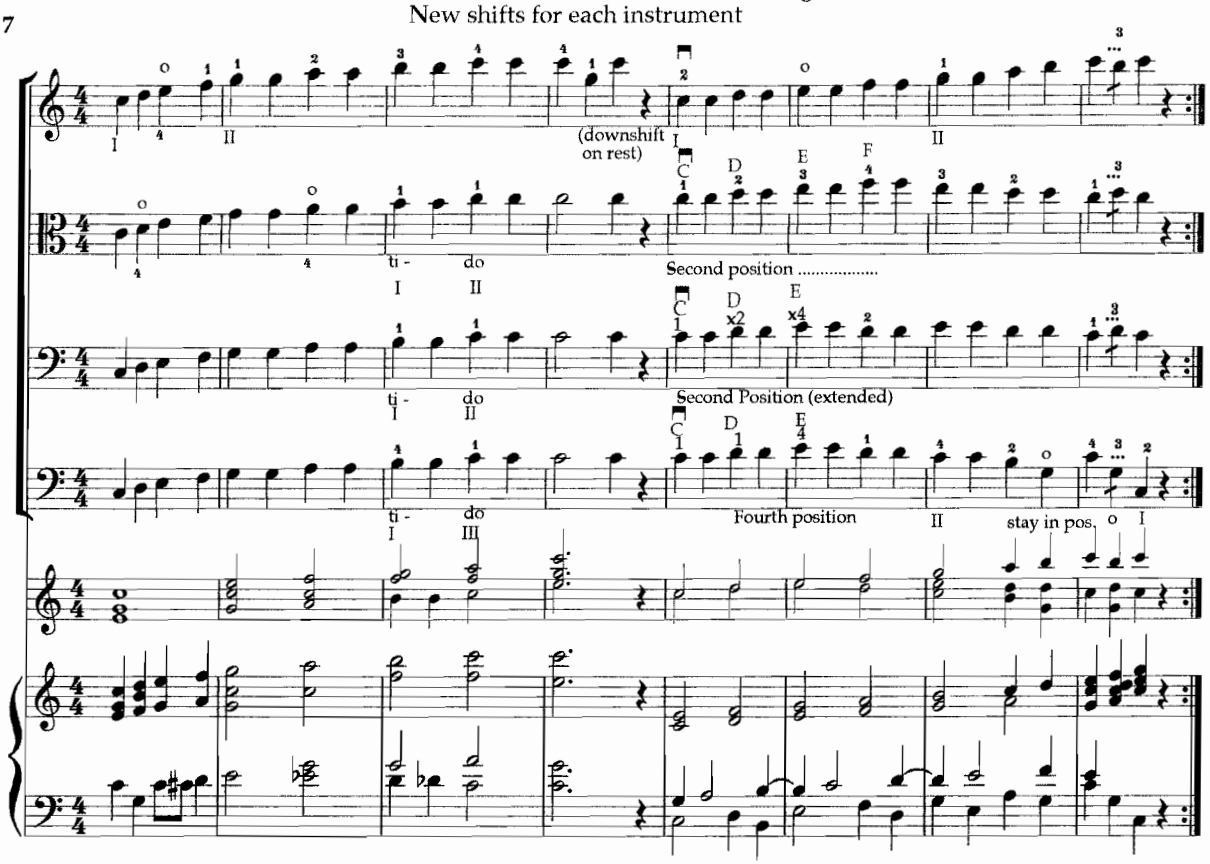
All Instruments Learn A New Shift

Violins will make a whole-step upward slide of the entire hand keeping the first finger on the string from f to g on the E string between measures 1 & 2.

Violas and Cellos will make a half-step upward slide of the entire hand keeping the first finger on the string in measure 3.

Basses will do two different shifts in this line. A "replacement" shift in measure 3 and a whole-step slide-shift in measure 5.

"Let the ear be your guide!"



Position and Shifting Drills in Ensemble Style

8

Upshifts and Downshifts

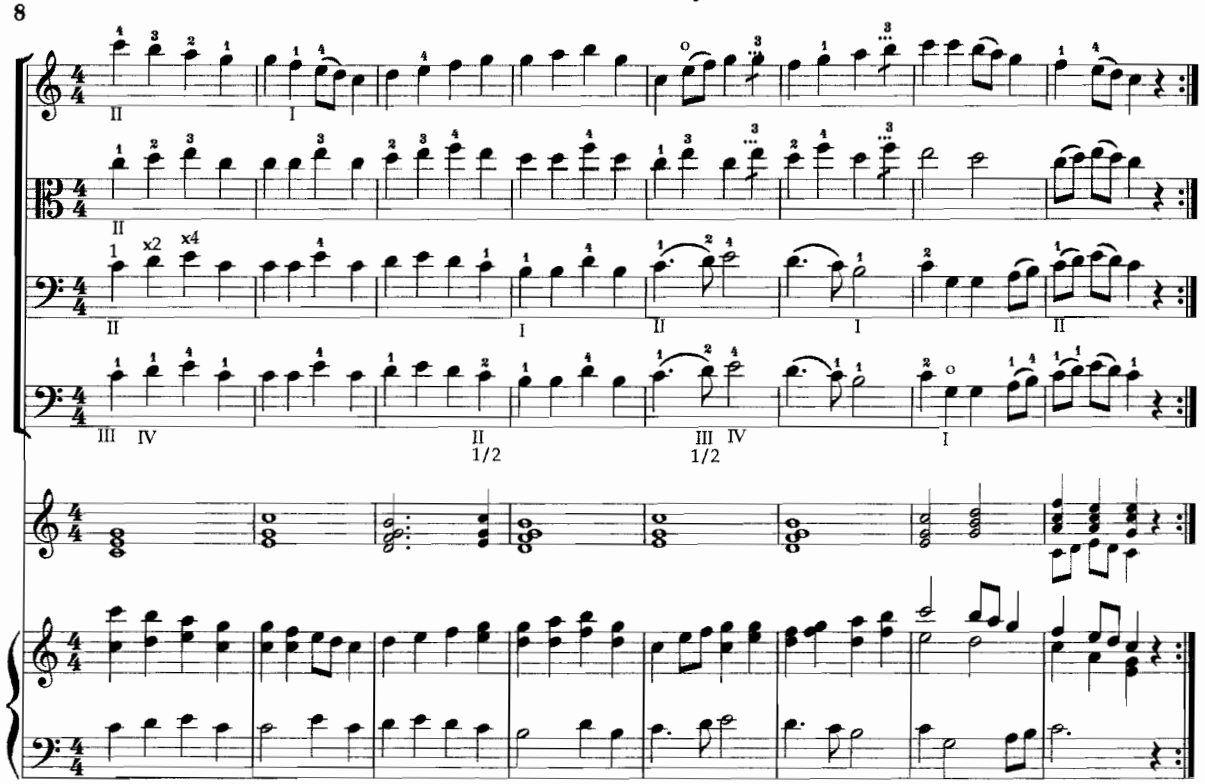
Students must locate their starting pitches quietly to themselves before beginning this line.

Violins: whole step downshifts in measures 2 & 8.

Violas will remain in II position throughout.

Cellos: the "x" fingering designation is here used for the last time in measure 1. The "1 - 2 - 4" sequence should be recognized by the pupils as requiring the "spread" fingering.

Basses will play in a total of four positions in this line!



Lower Voices Learn the "do-ti" Downshift

9 Ensemble

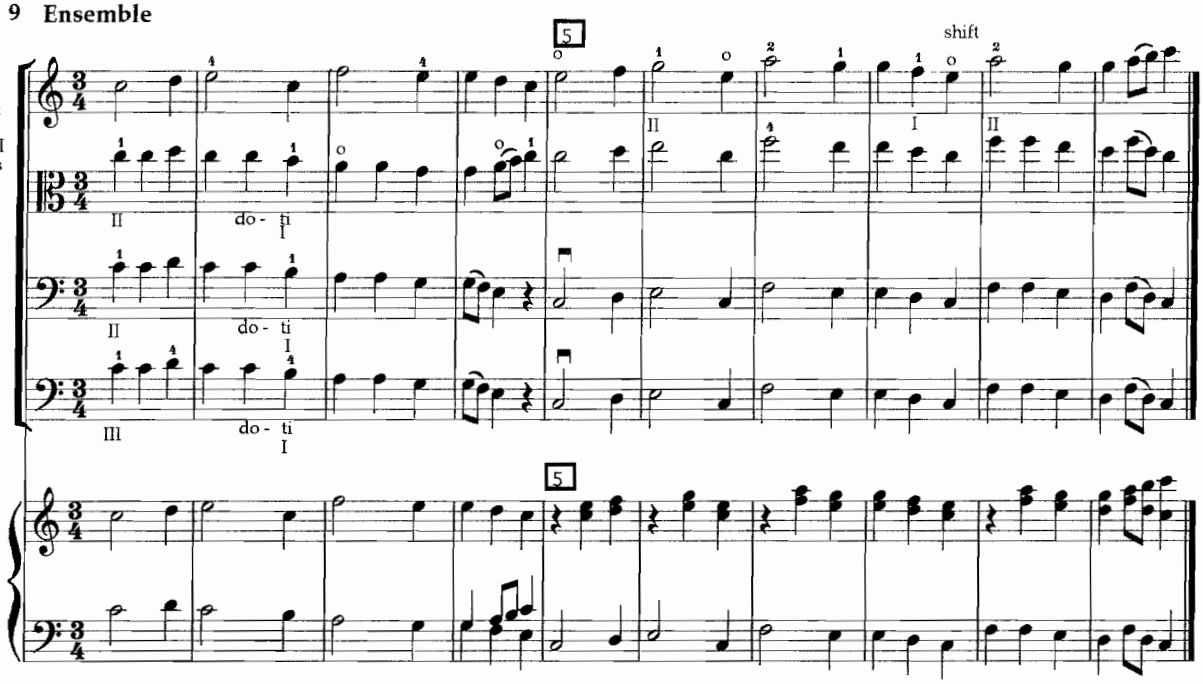
New Shifts

Violins make a "silent" shift between measures 8 & 9. The hand will move up to II position while the open E is played, landing with the second finger on A. They will remain in II position until the end.

Violas and Cellos will slide the left hand down from II to I position while keeping the first finger on the string between C & B in measure 2.

Basses will downshift from III to I position in measure 2.

All the lower voices make their downshift on the scale steps 8 - 7 ("do - ti").



Some Notes On Shifting

1. By having done the preparatory work in Chapters 1 - 8 the students should be "shift-ready." That is they should have developed a left hand technic which is characterized by ear-guided **independent finger action**. Teachers should insure that their pupils do not retain a finger on the string any longer than the correct rhythmic value for any particular note. Exceptions to this general rule include certain shifts and, of course, trills and double-stops.

2. Shifting is introduced in the most logical way, that is, as part of scale passages on leading tones supported by the most compelling harmonic progressions. Additionally, young pupils find that **developing second position** is quite natural after learning first position.

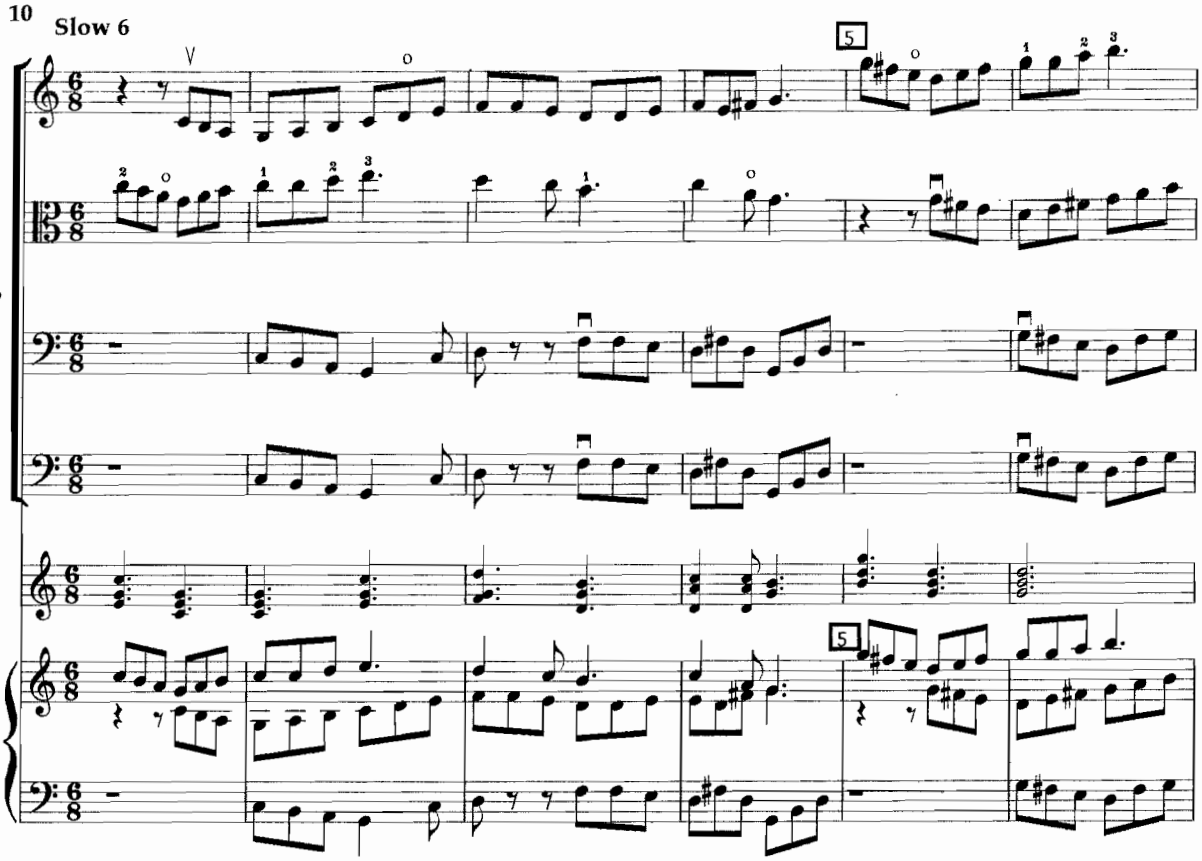
3. As stated in the introduction to Chapter 9, shifting is here introduced as a **range-extending device** on the outside string. Teachers are encouraged to use this as a point of departure in extending the positions downward as occasions occur in their performance music and at other opportunities. This concept will be introduced in later chapters.

10 **Slow 6**

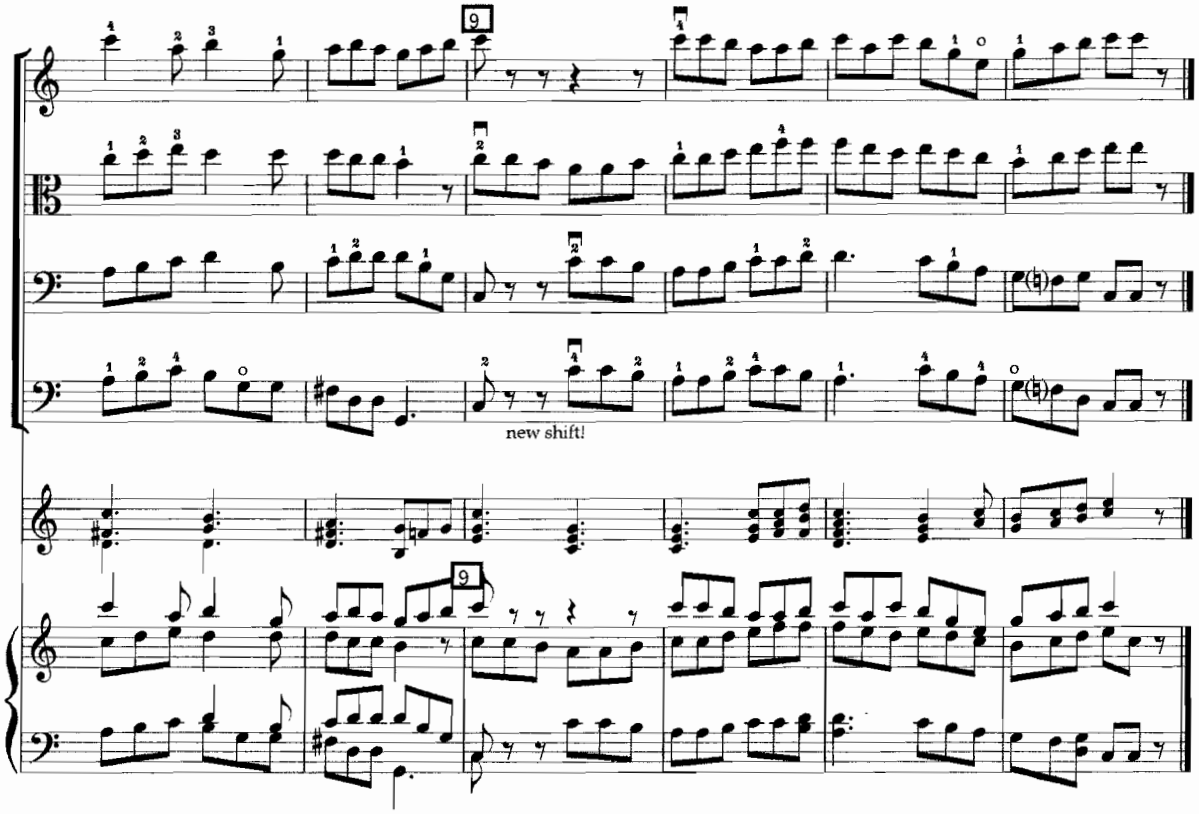
In and out of two positions

All instruments will utilize first and second positions. Students should scan this exercise to locate their shifts before beginning to play the line.

Teachers are encouraged to elicit from their pupils the locations of the upshifts and downshifts in this line.



Basses have a NEW SHIFT between I & II positions in measure 9. It is a "silent" shift across two strings, taken on the rests.



Preparatory Ensembles for "Drink To Me Only"

Drill of Positions

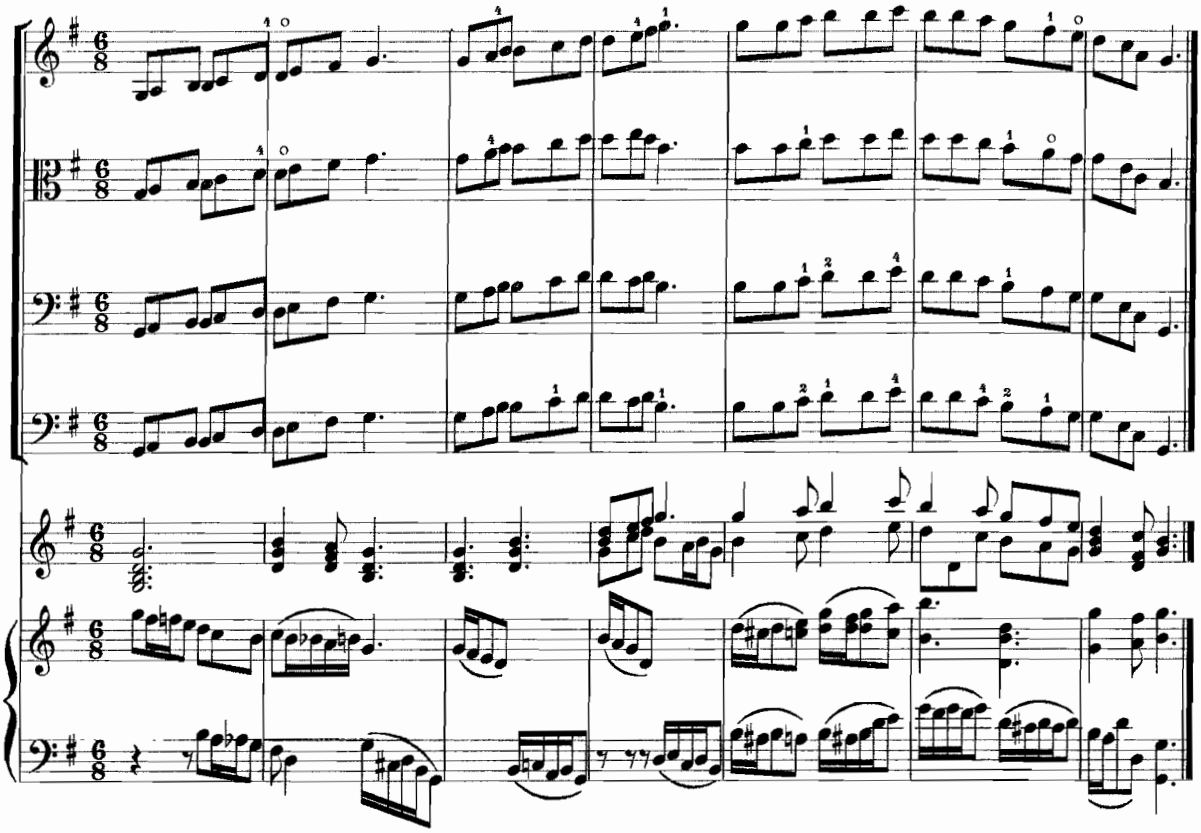
11 **In 6**

Upshifts and Downshifts Reviewed

Violins and violas use 4th finger in the ascent in I position. This is drill for use of this finger in II position.

Remind the cellos that the 1-2-4 finger is "extended" position.

Basses will have two downshifts in measure 6.



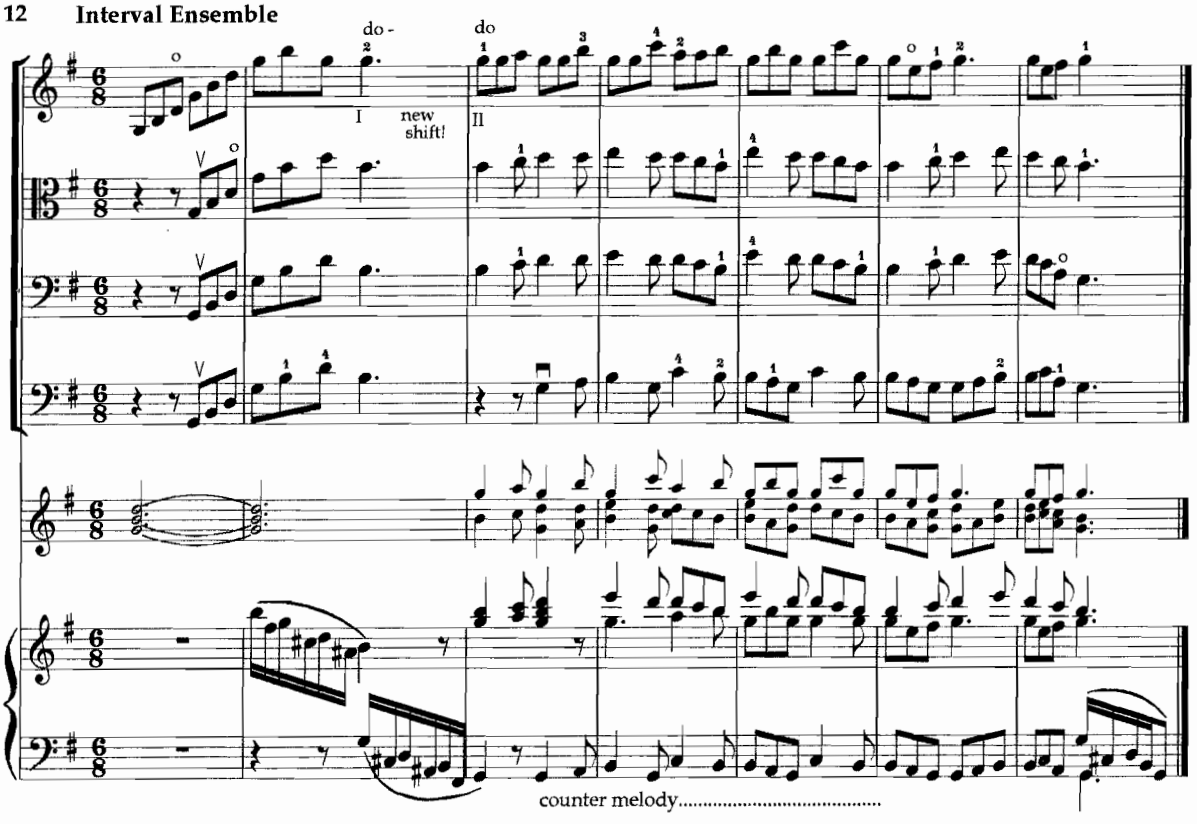
12 **Interval Ensemble**

Shifting in Counterpoint

Violins have a new shift.

This is a "replacement" shift in which the pitch stays the same but the hand shifts to a new position and utilizes a different finger for the same note. The hand will slide quickly to II position while the first finger replaces the second on the E string between measures two and three.

Violins will also have a "hidden" shift in measure 7!

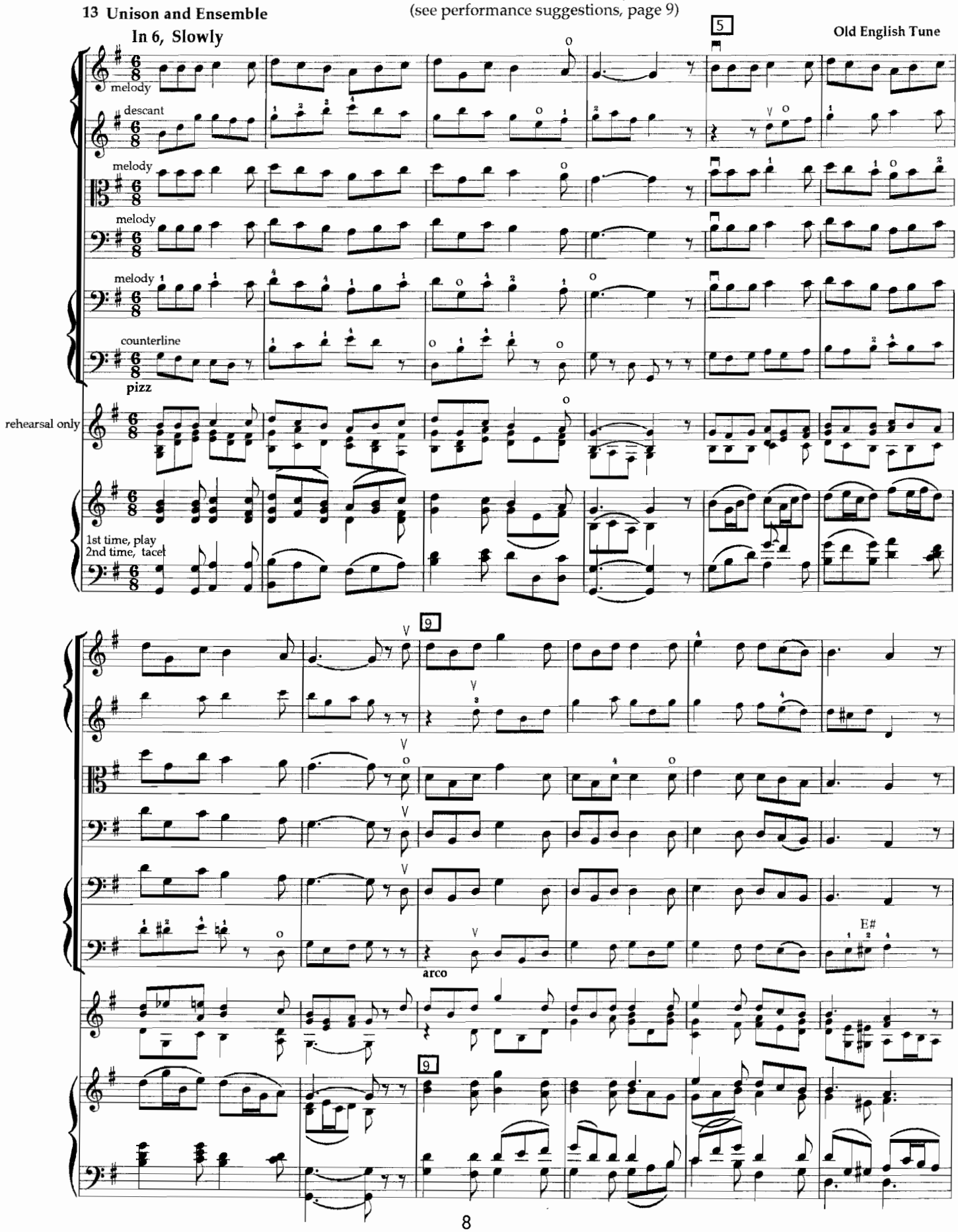


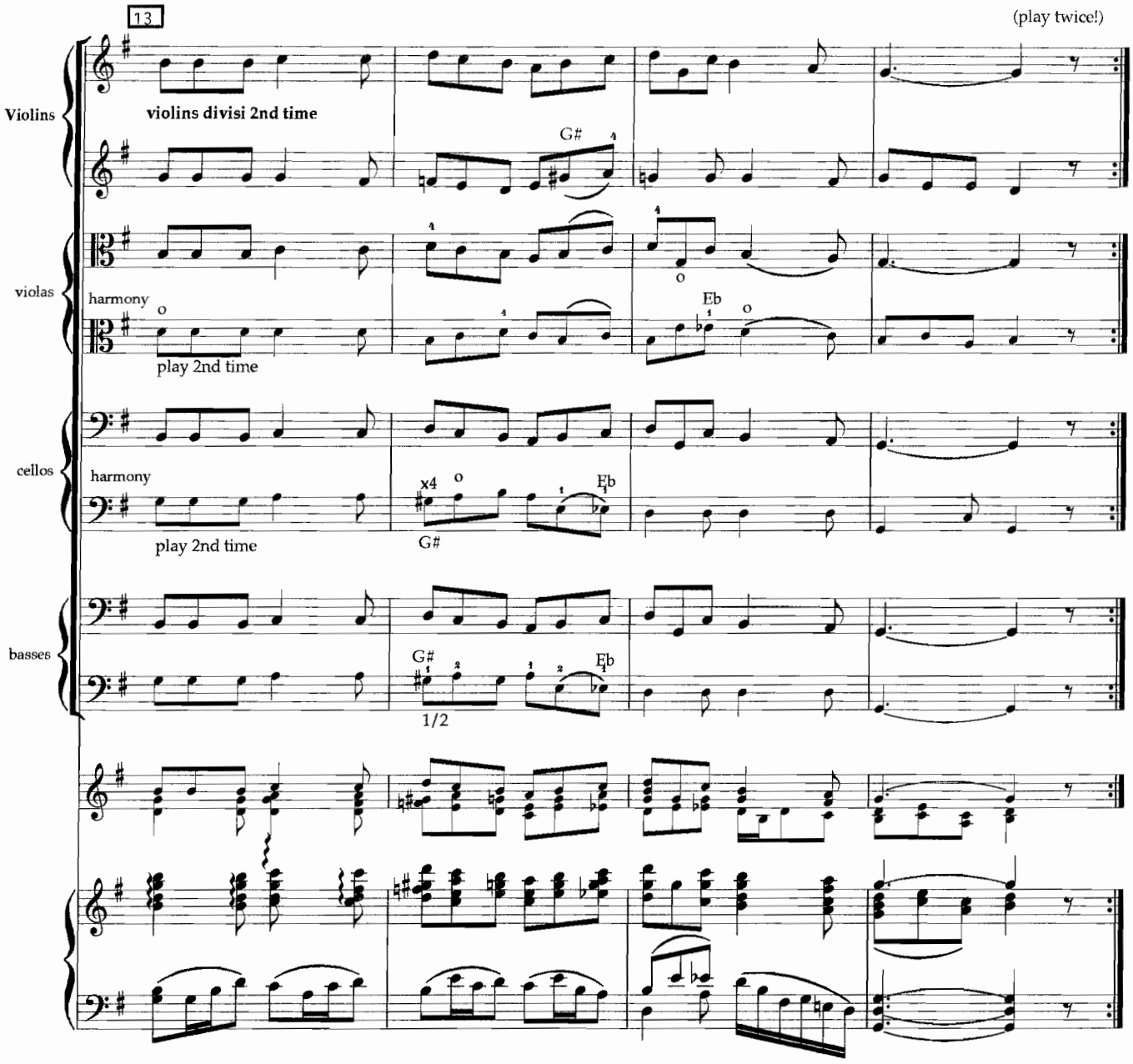
Drink To Me Only With Thine Eyes
Concert Version in G Major
(see performance suggestions, page 9)

13 Unison and Ensemble

In 6, Slowly

Old English Tune





Performance Sugestions:

1. Unison melody with piano accompaniment. (Upper stave for all instruments)

2. Ensemble. Violins play descant until measure **13**, then *divisi*, upper and lower staves.
   Violas & cellos repeat the melody to measure **13**, then play the harmony line.
   Basses play the counterline on the repeat.

   Piano is optional in the ensemble version.

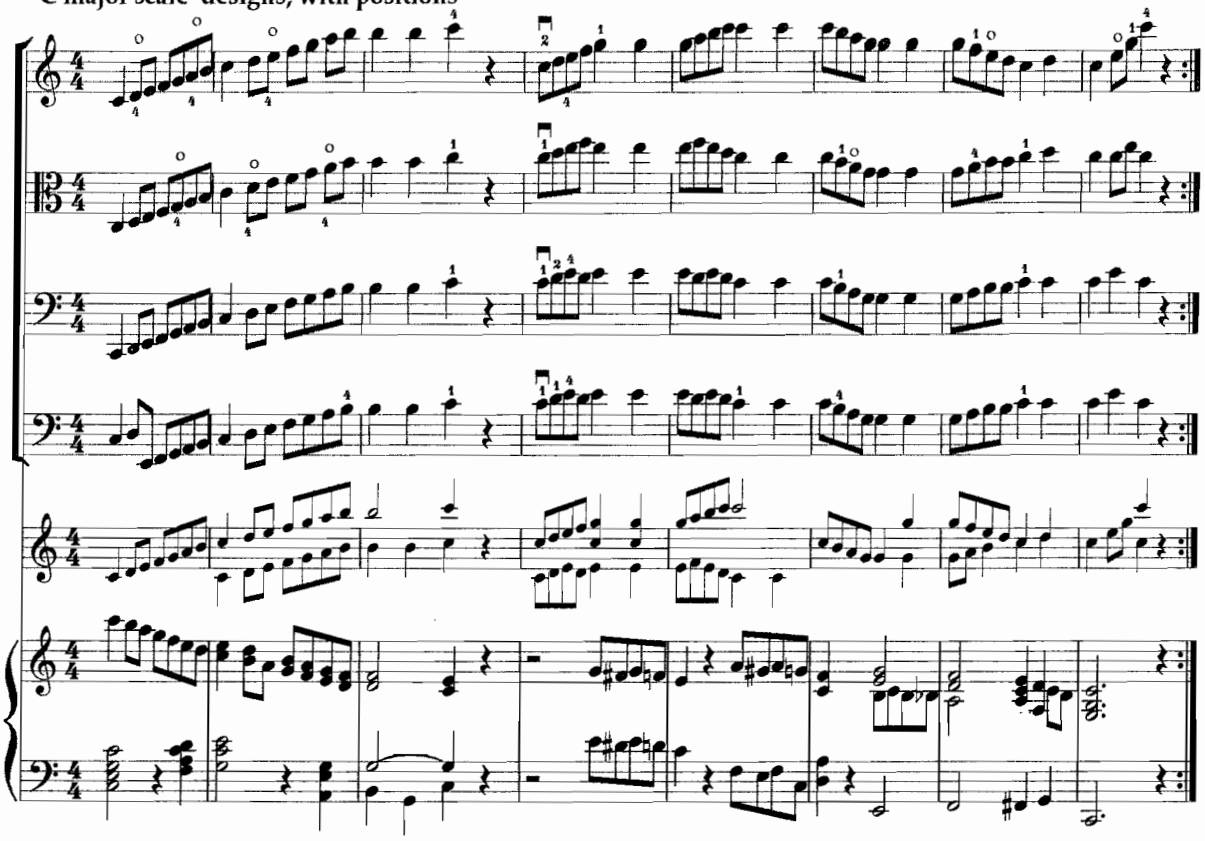
14 C major scale designs, with positions

C Major in Two Octaves

Violins will extend the 4th finger from I position to reach the high C in meas. 3.
They will make a whole step slide shift from f to g in measure 4 and reverse this in measure 7.
In measure 8 they will make a "silent shift" on the open E into II position.

Violas and Cellos will play C major in both octaves employing I & II positions.

Basses must find the hidden shift in measure 8!



Shifting "On The Fly"

The "do-do" shift for violas and cellos

15 Canonic Arpeggio

Non-linear Shifts

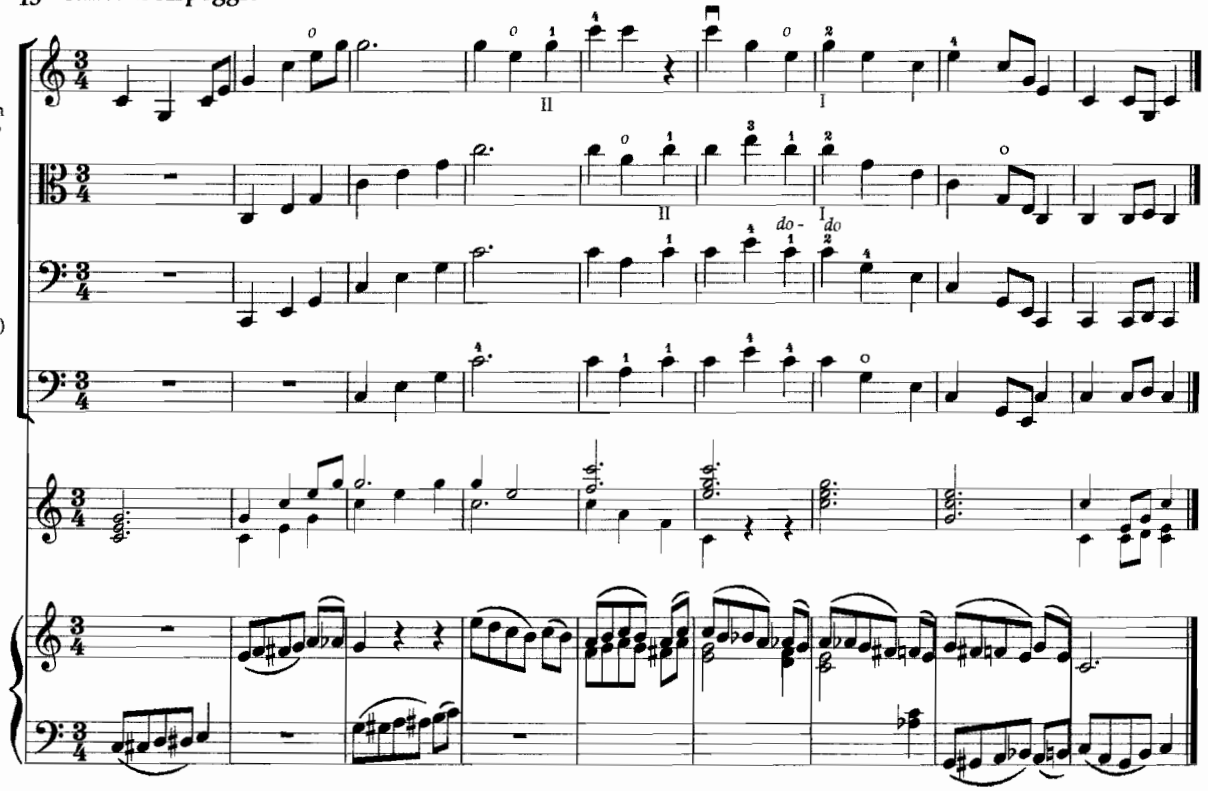
Students are asked to execute their shifts between chord tones as contrasted to previous shifts which were between adjacent scale tones.

Violins will shift over a minor third in measure 4.

Violas will shift over a minor third in measure 5 and do a *replacement shift* (same pitch, different finger) between measures 5 & 6. In this case, from *do* to *do*.

Cellos will upshift over a minor third in measure 5 and downshift over a major third in measure 6. They, too, will do a *replacement shift* between measures 6 & 7

Basses will upshift over a fourth between measures 3 & 4 and make a silent downshift in measure 7.



♩= 80

15

Lovely Evening

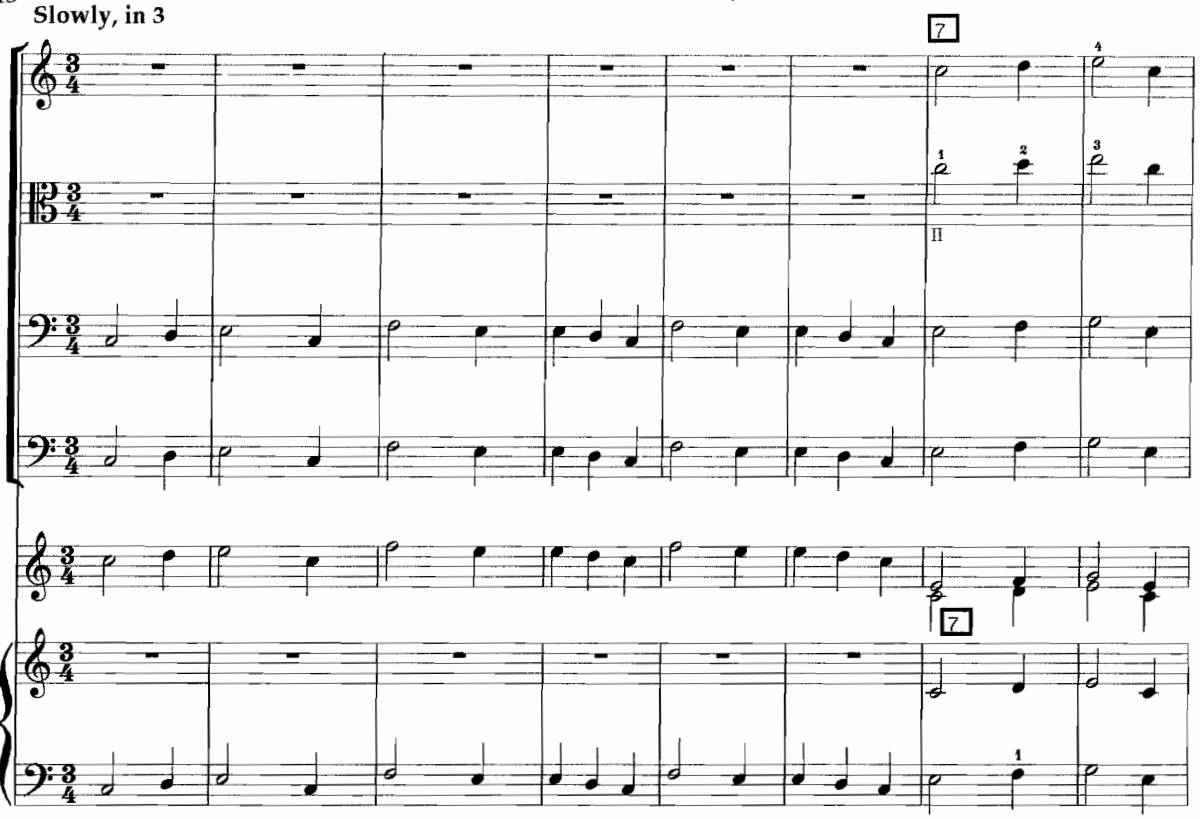
Two-Part Concert Round in C Major

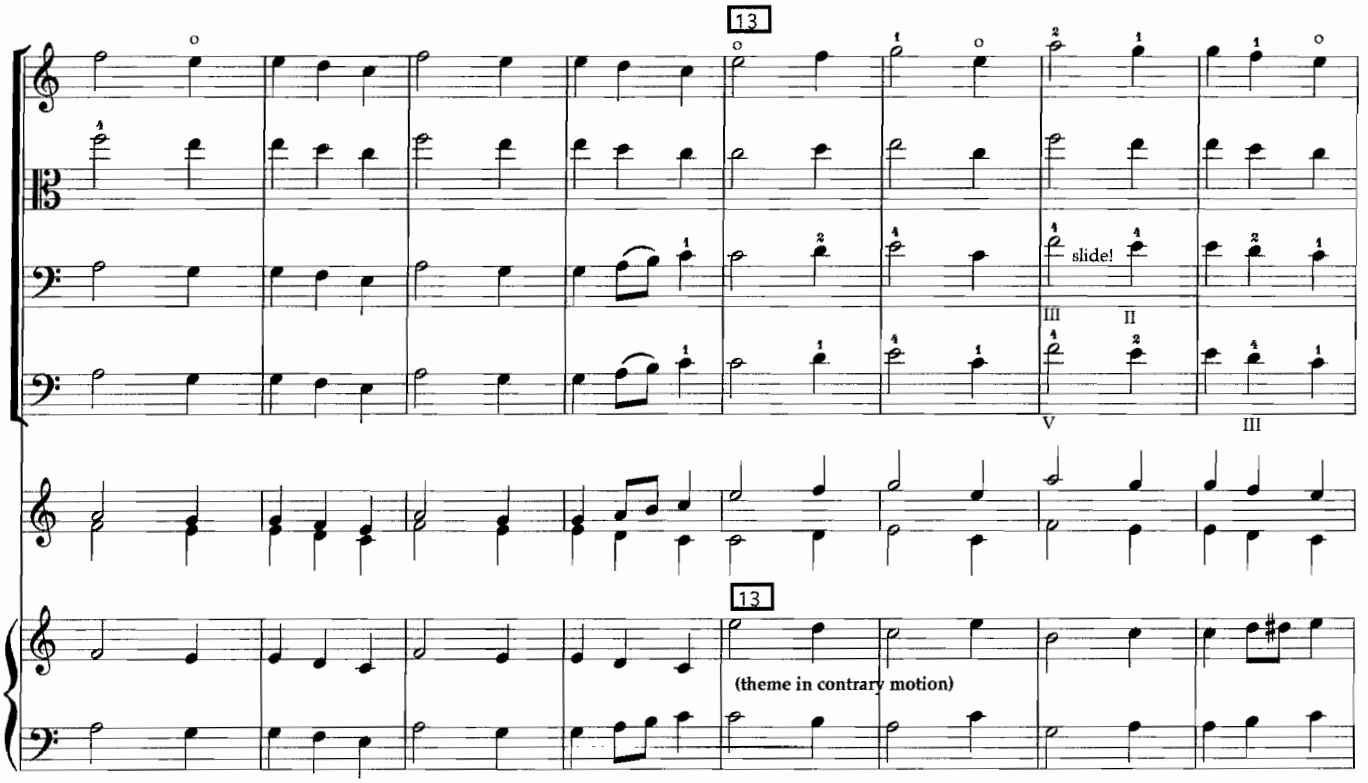
Slowly, in 3

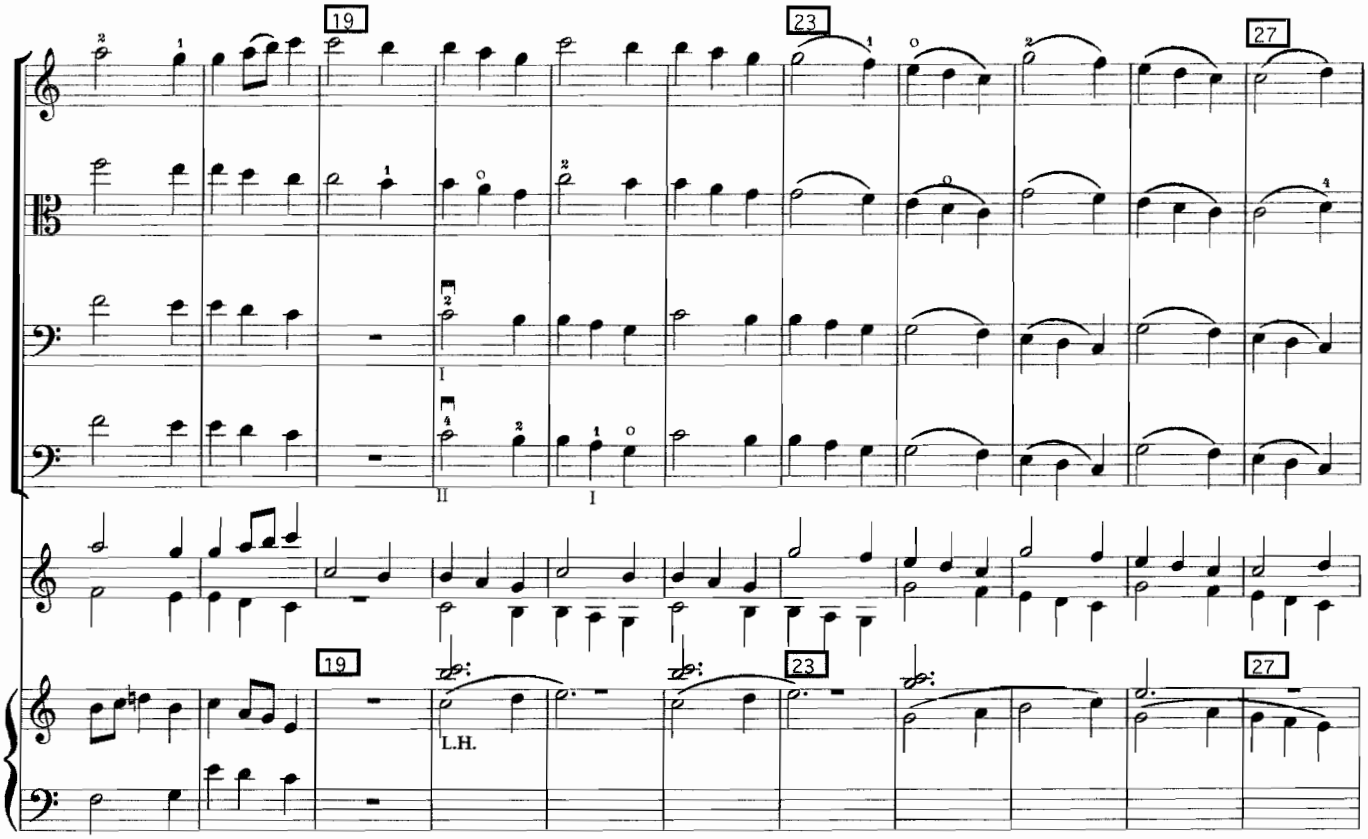
New Extension Shift for Lower Voices

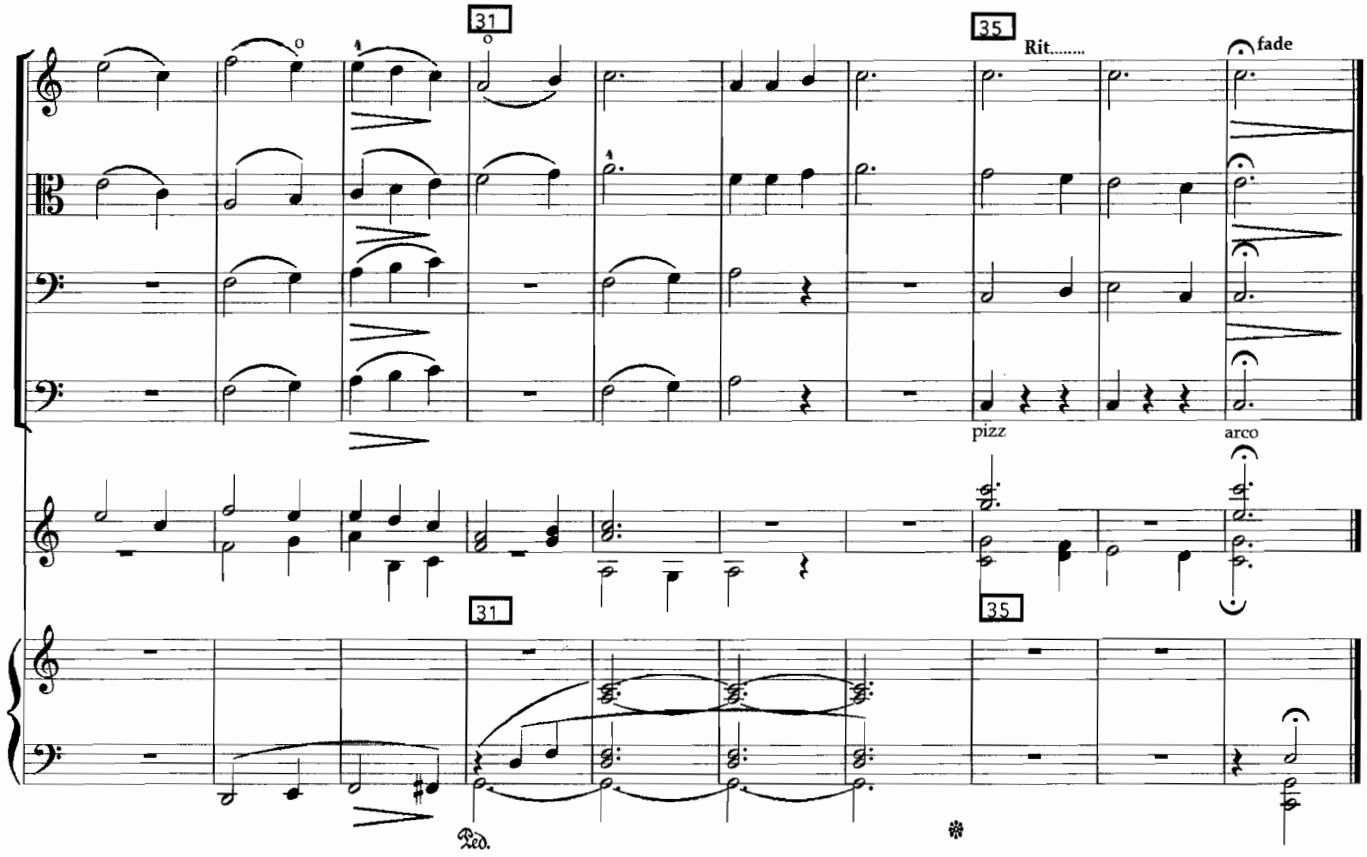
Cellos will extend the 4th finger a half-step upward to III position to reach the f in measure 15. For players with small hands, a very small upshift will facilitate this process. Don't forget to reverse this move in the half-step return to e in II position.

Basses will make a *portamento shift* from the c in measure 14 in III position to the f in measure 15, in V position. Retain the 1st finger on the string as the hand upshifts toward V position until the 4th finger can find the f.






19
23
27
I
II
I
19
L.H.
23
27


31
35
Rit.....
fade
pizz
arco
31
35
Ped.
*

Chapter 10 - Bb Major

Instructional Guide

Positions:

The violins, violas and cellos will employ first (I) and second (II) positions in this key. The basses will play from half position (H.P.) to fourth (IV) position.

Objectives:

1. To develop the concept of the lowered first position
2. To improve the bowing of quick, repeated tones (sixteenth notes)
3. To develop understanding of the dotted eighth-sixteenth in several meters
4. To learn to read abbreviated, repeated eighth notes
5. To apply the new rhythms in ensemble playing

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

General Teaching Hints:

FINGERING. New shifts are required in this Chapter. Half and whole-step shifts are introduced as are several shifts on "new" fingers.

BOWING. Rapid alternations for sixteenth notes require a relaxed right arm.

Chapter 10 - Bb Major

Positions - Vn, Va, Vcl, I & II

Bass, 1/2 - IV

1 Bb Major Scale - first octave

Student Book pg. 32

A New Key Introduced

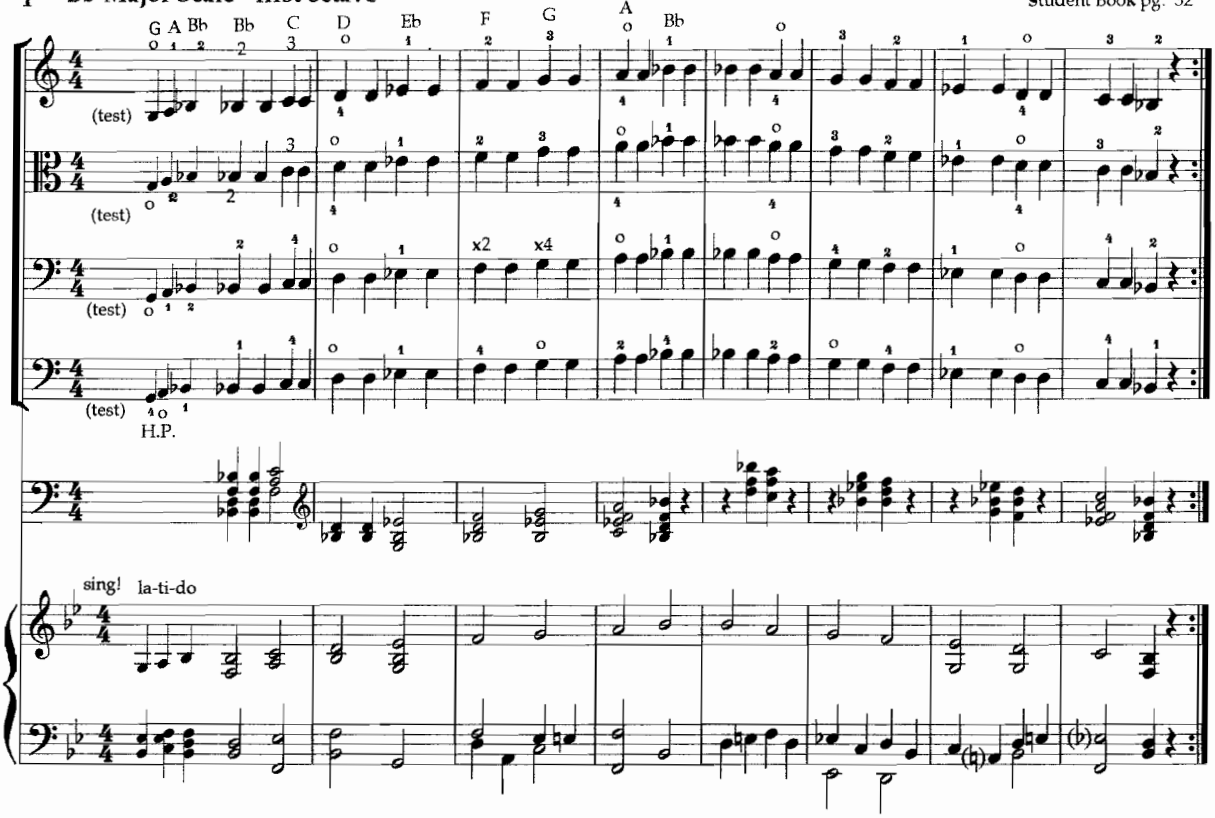
To orient the pupils to Bb major, ask them to sing the last three pitches of the scale (la-ti-do) against the harmony provided at the beginning of the piano part. Then play these tones (small notes) similarly supported.

Now, play the scale (large notes) as written.

Violins and violas will contract the left hand into this key in order to play the Eb's and Bb's as they occur. This will, of course, require the 4th finger to reach out "just a little further" when substituting for the open string.

Cellos will employ a "lowered" first position so that their extended fingering will accomodate the Eb on the D string and the Bb on the A string.

Basses will remain in half position (H.P) throughout this line.



Abbreviated Eighths

2 Bb Major

Bb Major With Signature

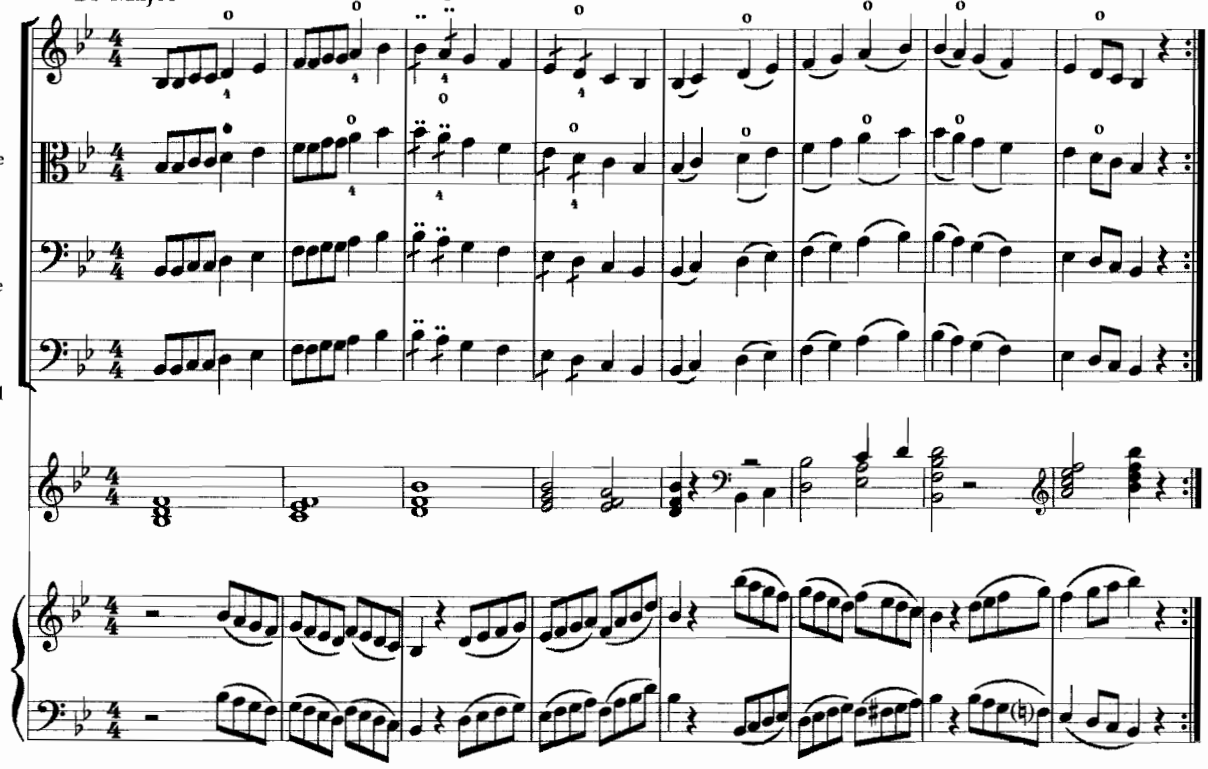
Abbreviated Eighths

In Chapter 9, eighths in triplet form were first abbreviated. Two eighths are now written in the same style; the shortened beam, with two dots above the note.

Play these rapid notes in the upper half of the bow. Keep the three hinges of the right arm, shoulder, elbow and wrist, relaxed.

The short stroking is done with the forearm. Use a longer stroke for the slurred quarters.

Hold the beat of the quarters steady. This guides the subdivision into the eighth notes.



Abbreviated Triplets

3 Arpeggios

Student Book pg. 32

Triplets Abbreviated

The triplet is played slightly faster than two eighths for the quarter note.

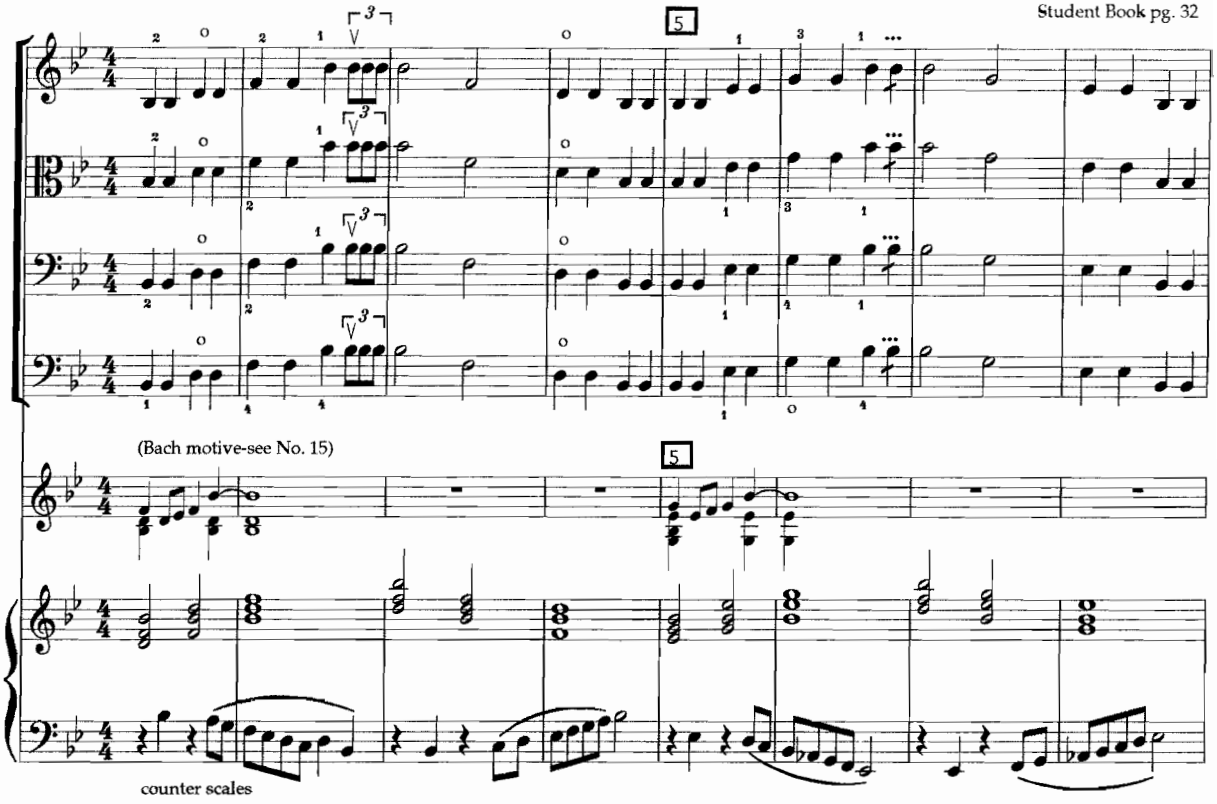
The teacher can help the rhythm by tapping a well-controlled pulse while the pupils clap triplets.

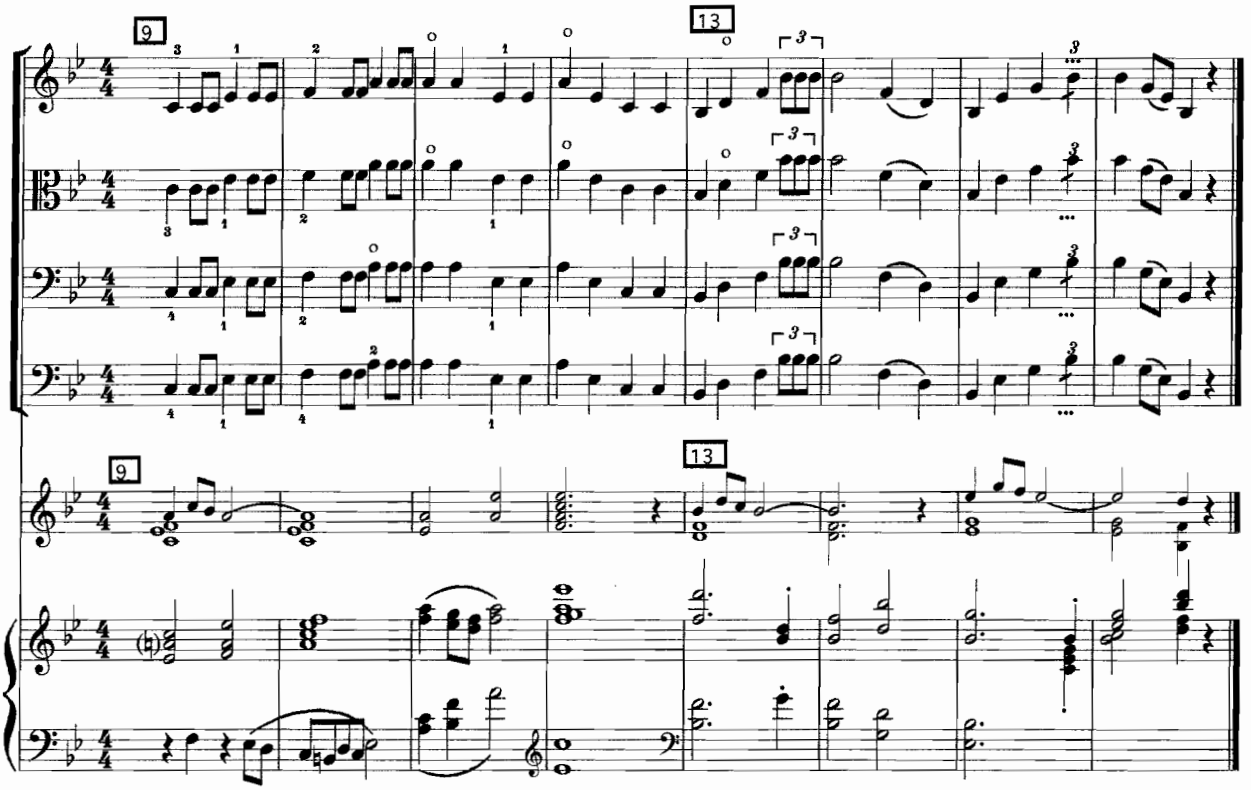
Note the different bow speeds between two and three notes for the quarter. The entire exercize is executed between the middle and tip of the bow.

The interval of the diminished fifth, A to Eb in measure 11, is best guided by the feel of the harmony.

Cellos are reminded that the interval Eb to G between measures 5 & 6 requires a "spread fingering," or " x1 - x4."

Basses will remain in 1/2 position throughout this line.





4 Broken Thirds

Student Book pg. 32

Broken Thirds

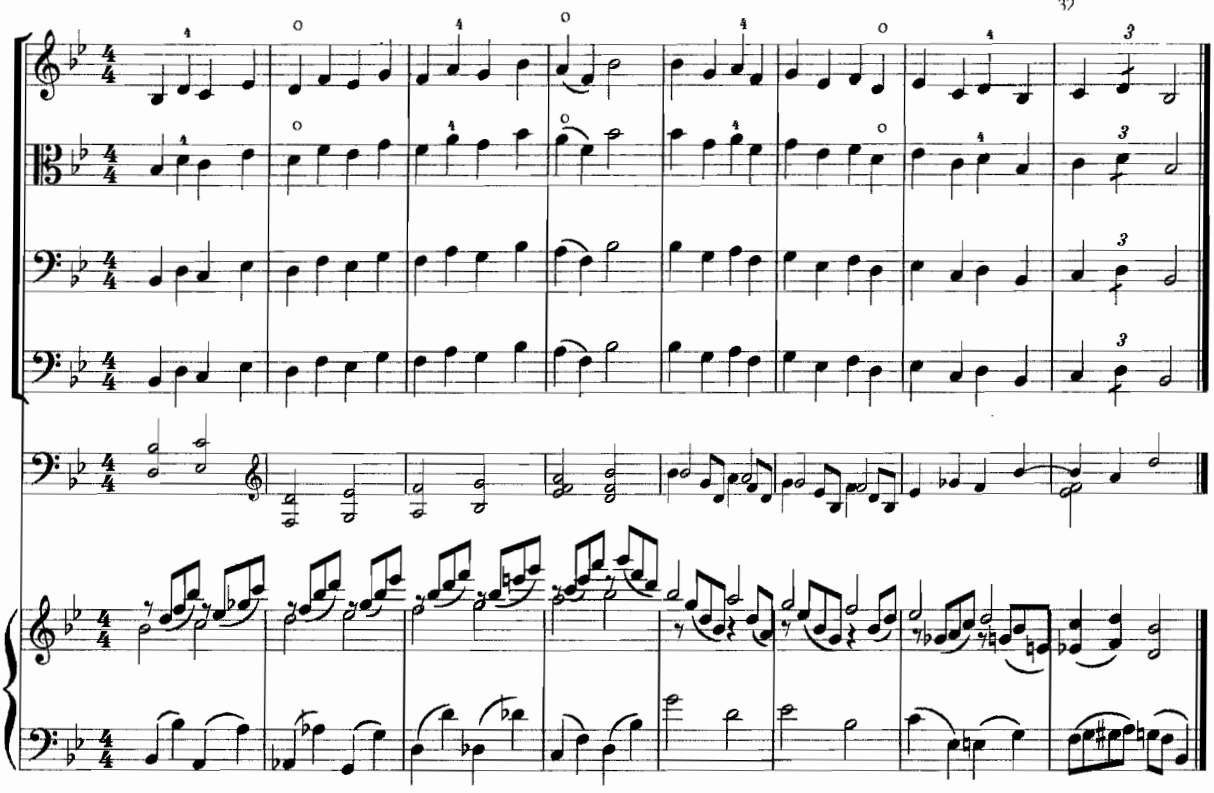
Reminder: Playing in tune is refined with the help of the basic triads, I-IV-V7.

The chromatics in the piano add color and interest to this simple line of broken thirds.

The abbreviated triplet in the last measure lends rhythmical continuity to the musical design.

Cellos must reach backward with the first finger to achieve the Eb on the D string and the Bb on the A string.

Basses remain in half position (H.P) throughout this line.



Second Octave of Bb Major

Lower voices shift to higher positions

Second Octave of Bb Major

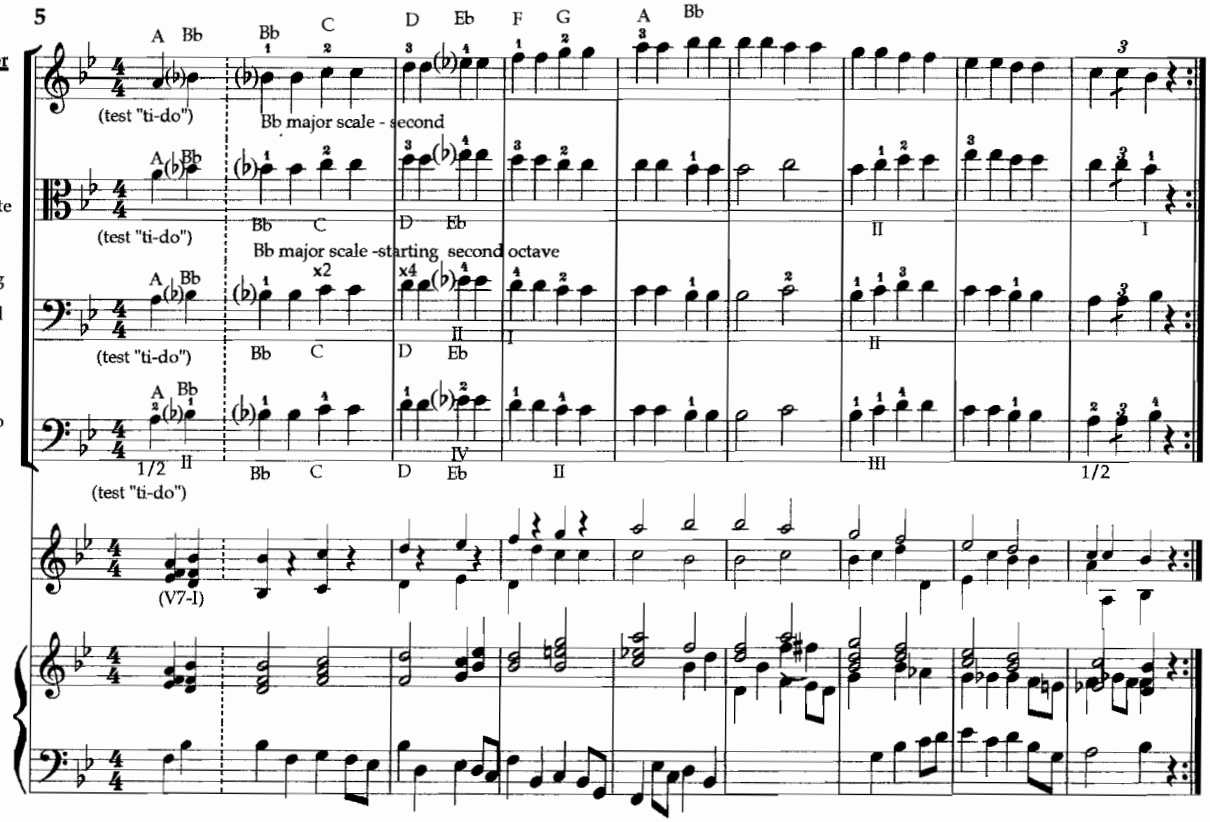
Establish the starting pitch by testing the pitches A-Bb supported by the harmony (V7-I).

Violins play the full scale, supported by the incomplete octave in the lower strings.

Violas will shift to second position in measure 6, using a whole step upward slide of the hand between Bb and C.

Cellos use the extended finger positions. At the Eb above the staff, extend the fourth finger a half step into II position. Measure 6 has a whole step shift into II position. Bb to C.

Basses start in II position, leading from 1/2 pos. The IV position is in measure 2. The II and III positions are also used for this Bb major group in the bass.



6 The Scale

Student Book pg. 32

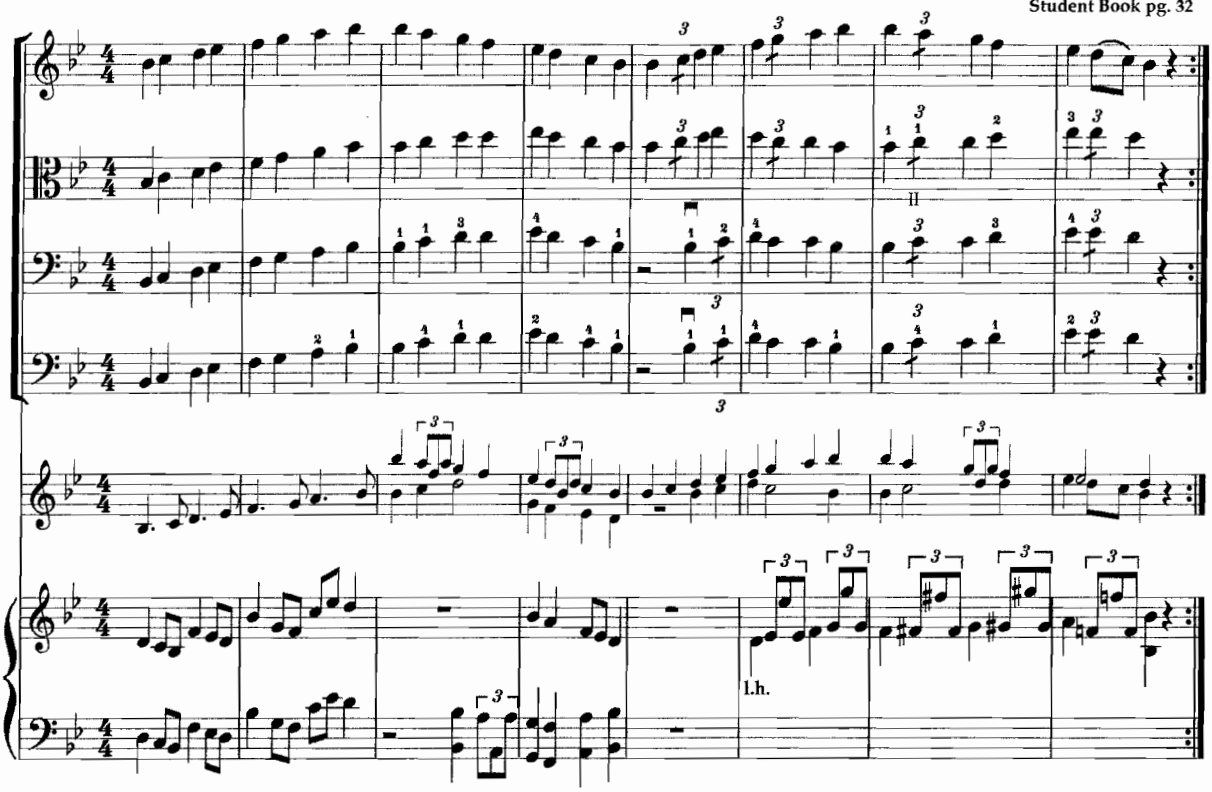
Ensemble Patterns

The scale patterns are woven into an ensemble. The triplet abbreviation receives further drill.

Violas will employ both first and second positions. Ask the pupils to find the shift points.

Cellos will use normal, extended and II positions.

The **basses** will shift frequently in this line.



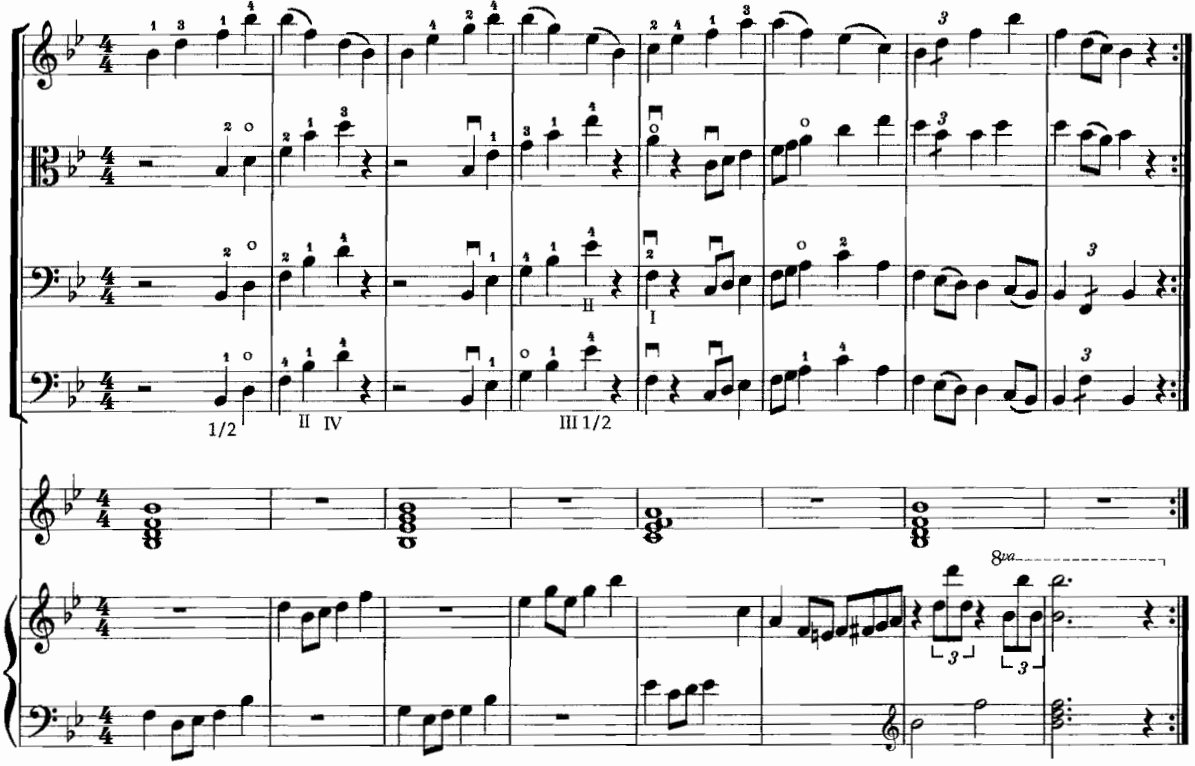
7 The Broken Chord

Intervals In Two Octaves

The Broken chords and thirds (in line 8) are treated as canonic imitations, somewhat in the style of a round.

This is a good line with which to practice entering after a rest. The lower voices will have a good drill of this skill.

Observe the bowings as well as the fingerings in this line.



8 Broken Thirds

Student Book pg. 32

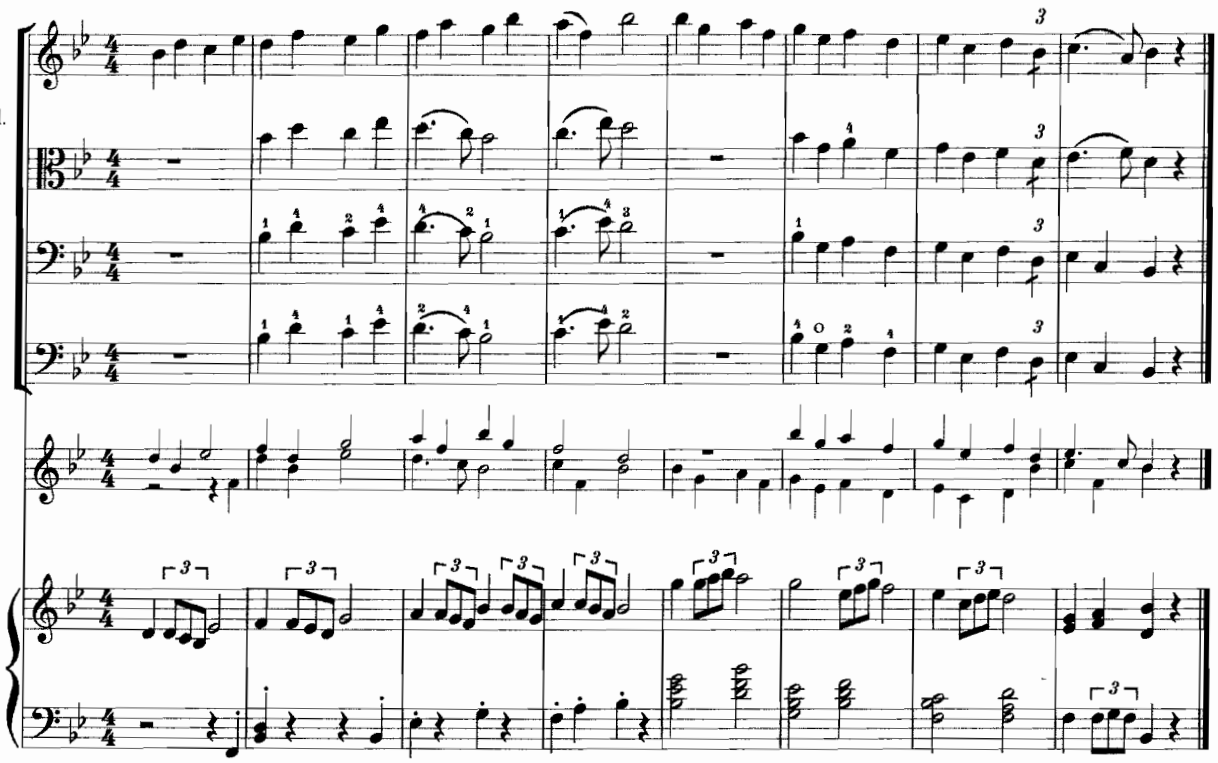
Ensemble Patterns

All of the intervals of the principal chords of Bb major have been reviewed.

Lines 6,7 & 8 together prepare the pupils for an enriched counterpoint study in line 9.

Cellos have "hidden shifts" in measures 2 & 3.

Basses start in II position and have shifts in measures 2, 3, 4 & 6!



Counterpoint Study
in Bb Major

9 Extending the First Octave Down

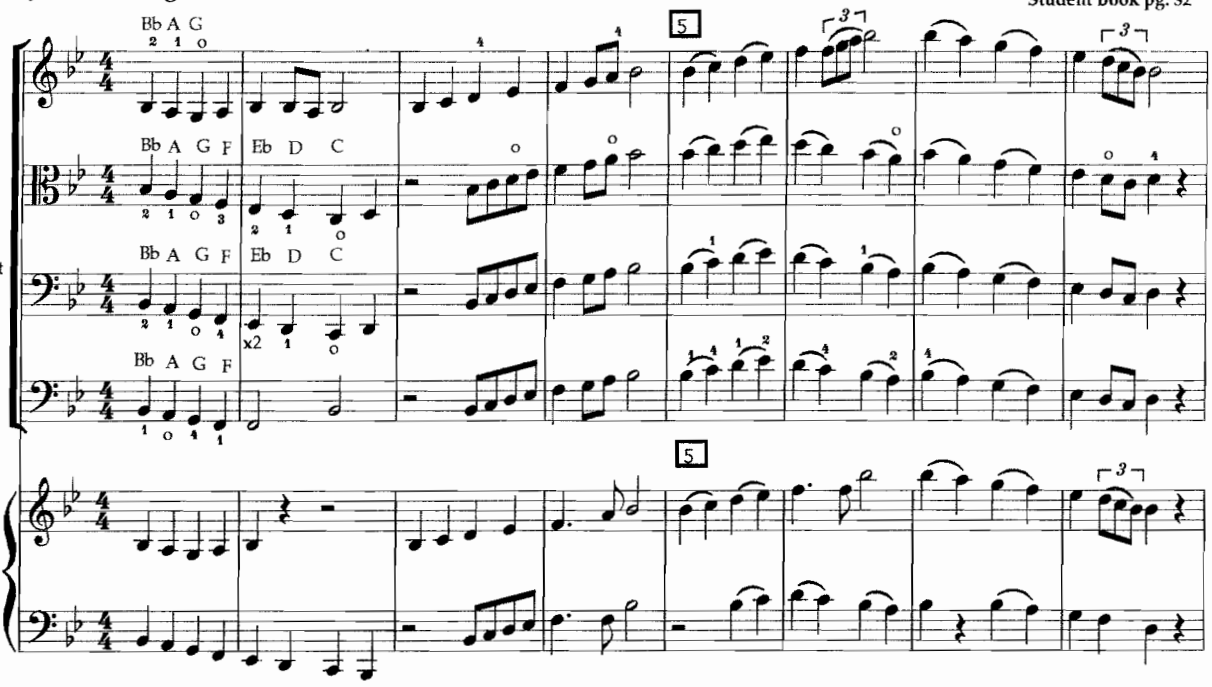
Student Book pg. 32

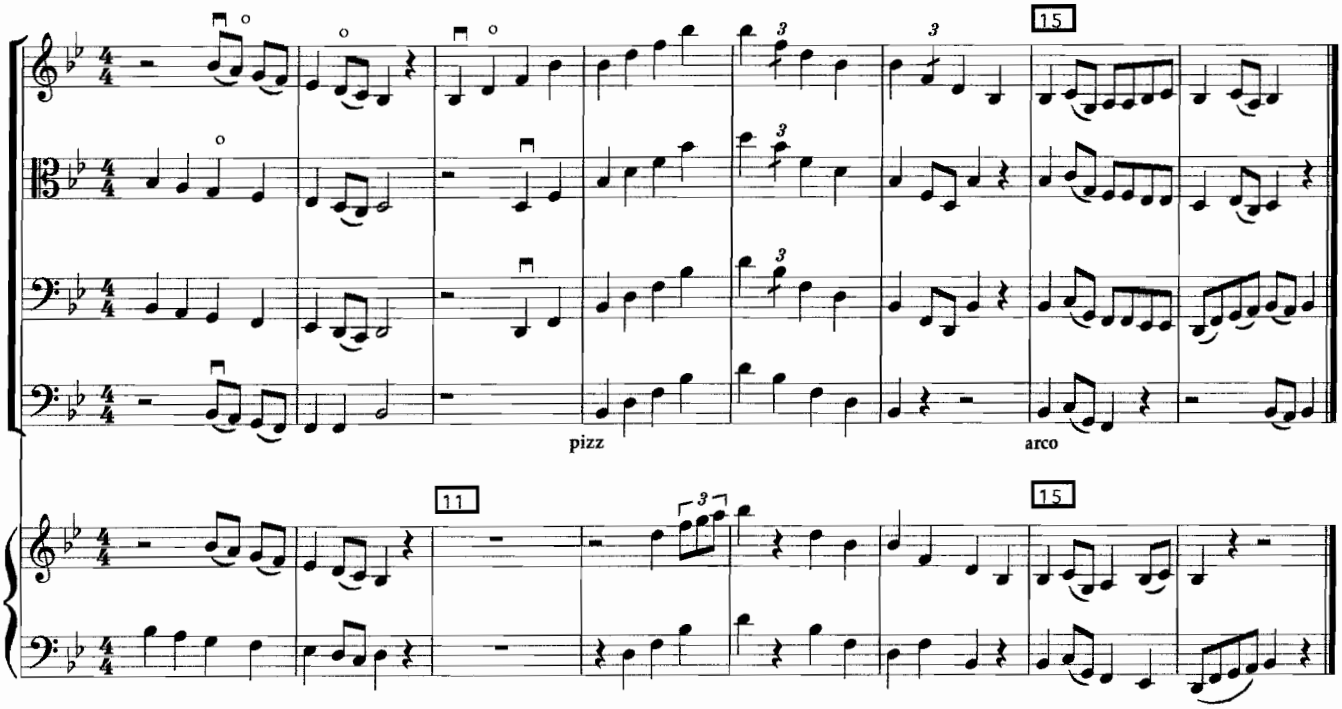
Counterpoint Study

This lower extension from Bb has the incomplete octave. It reaches into the lowest compass for all instruments.

Cellos have a downward extension (X2) for the low Eb.

All parts combine different bowings. These should be clearly articulated. **Contrapuntal playing** is the principle aim of this study





Sixteenth Notes

Four 16ths equal One Quarter

This new rhythm pattern continues the initial style of writing subdivided notes (beats). First with single flags, then with beams. Four notes are now played in the time of one quarter note. These are called sixteenth notes. **Use the bow from the middle to the point.**

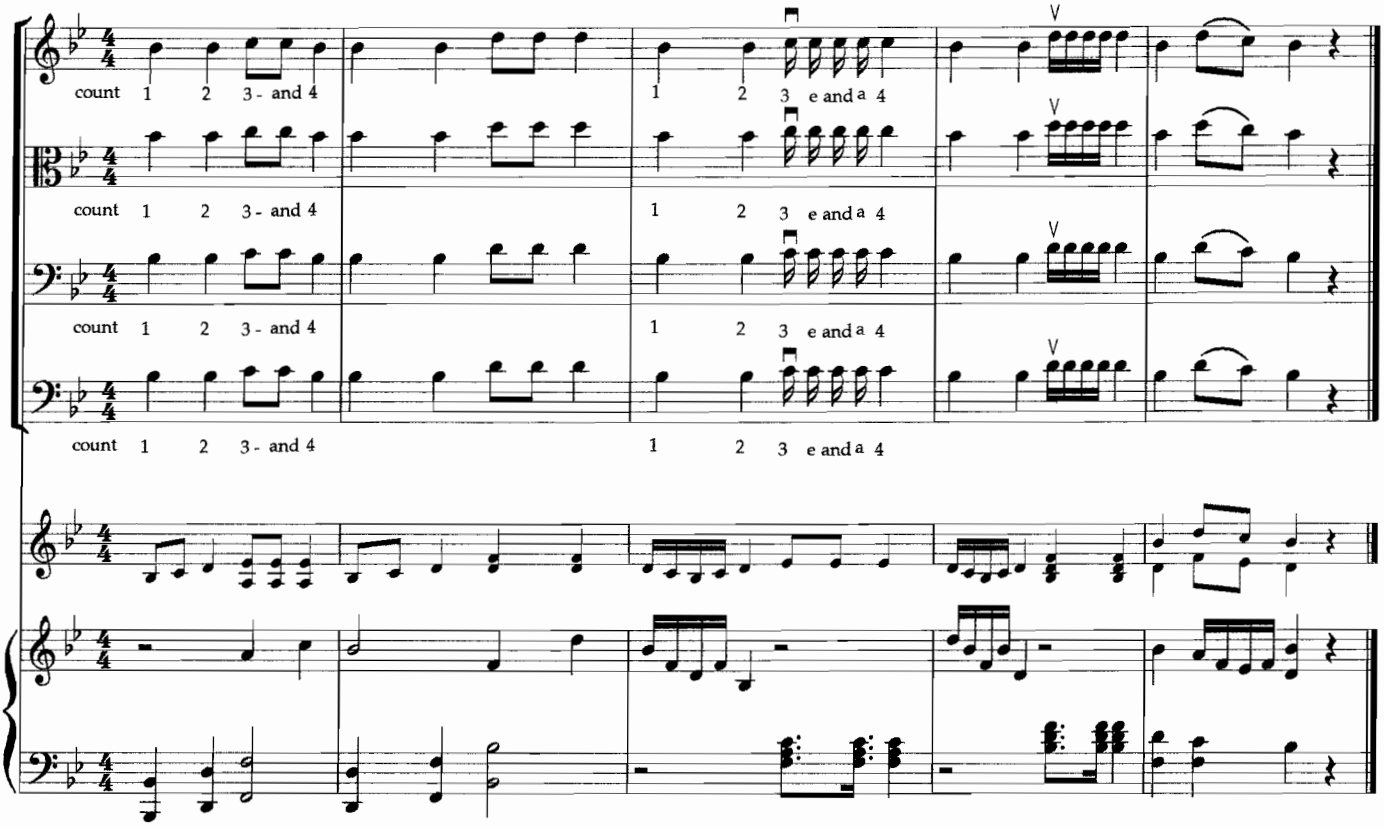
The stroke for these more rapid notes is done mainly with a loose right hand. The bow is held in a steady manner, without stiffness in the fingers.

A steady beat must be maintained. Considerable practice is required to establish a correct division of the beat, without any rushing.

Students should clap and count this line before playing. Examples: " one - two - three and - four". Also," one - two - three ee and uh - four."

10 **Unison** - from middle to upper part of the bow

Student Book pg. 33



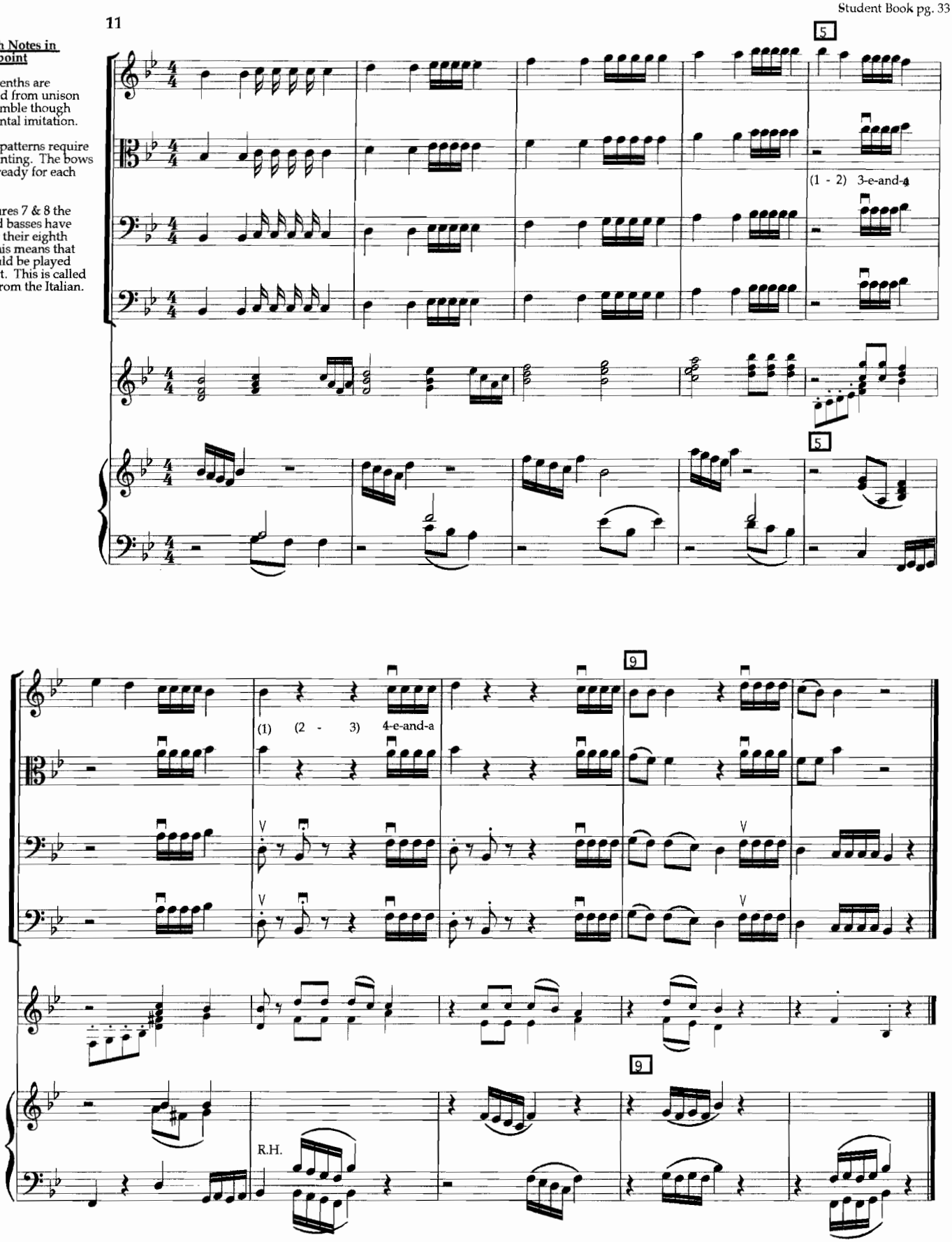
Rhythm Drill in Ensemble

Sixteenth Notes in Counterpoint

The sixteenths are developed from unison into ensemble though contrapuntal imitation.

The rest patterns require exact counting. The bows must be ready for each entrance.

In measures 7 & 8 the cellos and basses have dots over their eighth notes. This means that they should be played very short. This is called *staccato*, from the Italian.

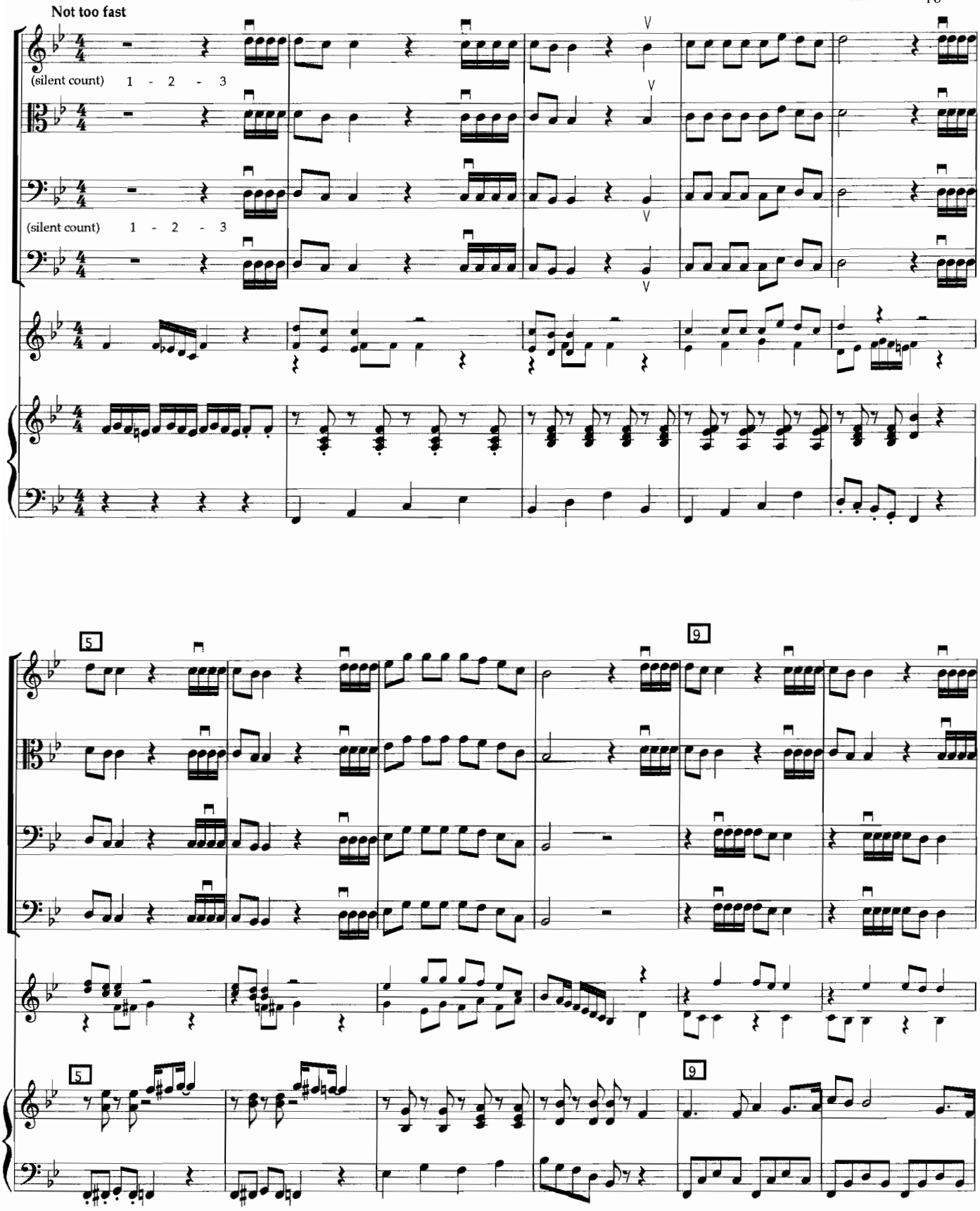


Listen To The Mockingbird

(see performance suggestions on page 23)

12 Unison and Ensemble

Student Book pg. 33



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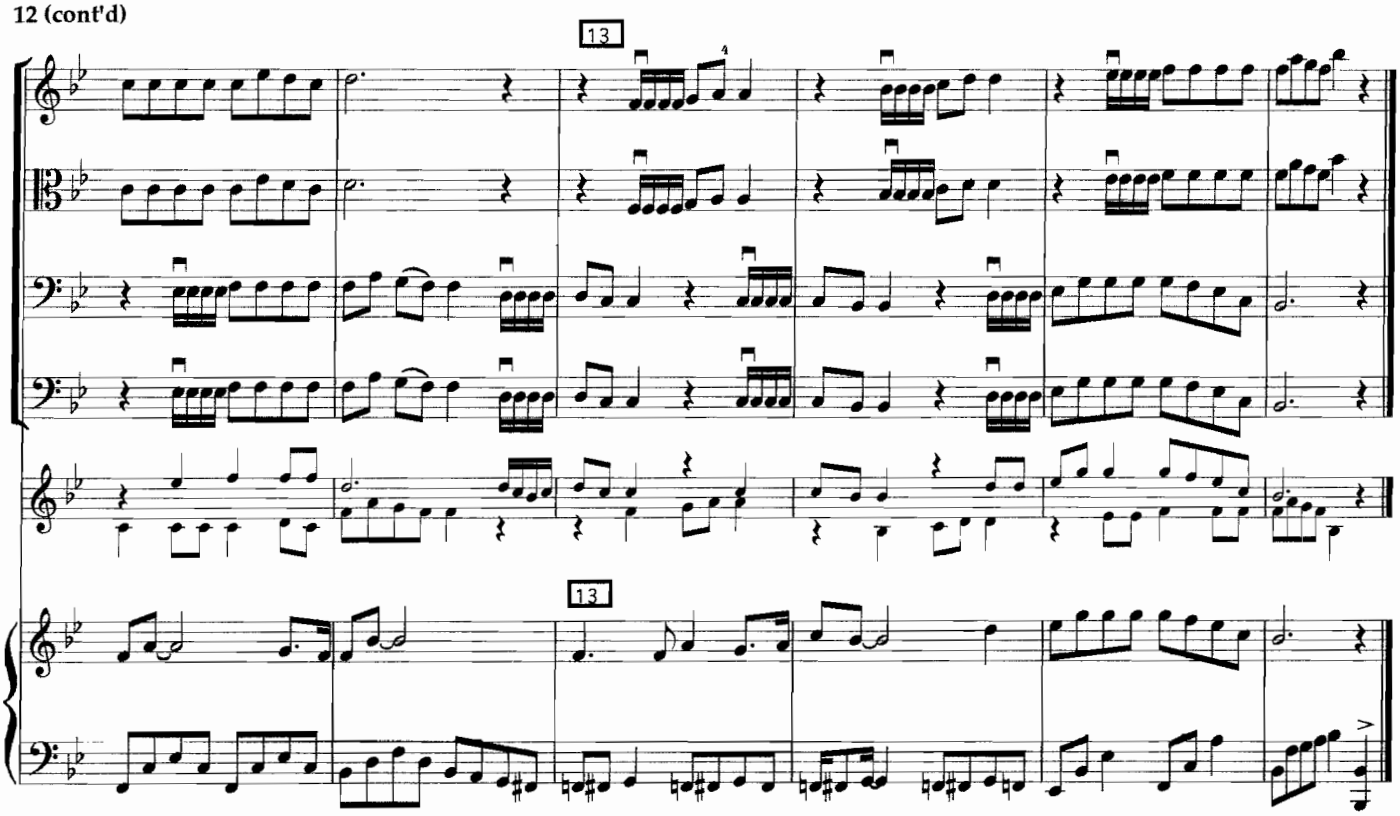


Up-beat Sixteenths

Bows must be on the string BEFORE the attack. Silent-count the three preparatory rest beats to establish the pulse for the four even sixteenths on the fourth beat.

The bow is treated in two different ways for the rests. In measure two, the bow comes off the string before the next down bow. In measure three it stays down and is ready for the up-bow.

The piano uses part of the tune as a counterpoint with a bit of old-fashioned "boogie-woogie" style. Students will gain in musical knowledge when this is illustrated and analysed.

Preparing for Bach

Two sixteenths tied equals one eighth

13 **Moderate Speed** Student Book pg. 33

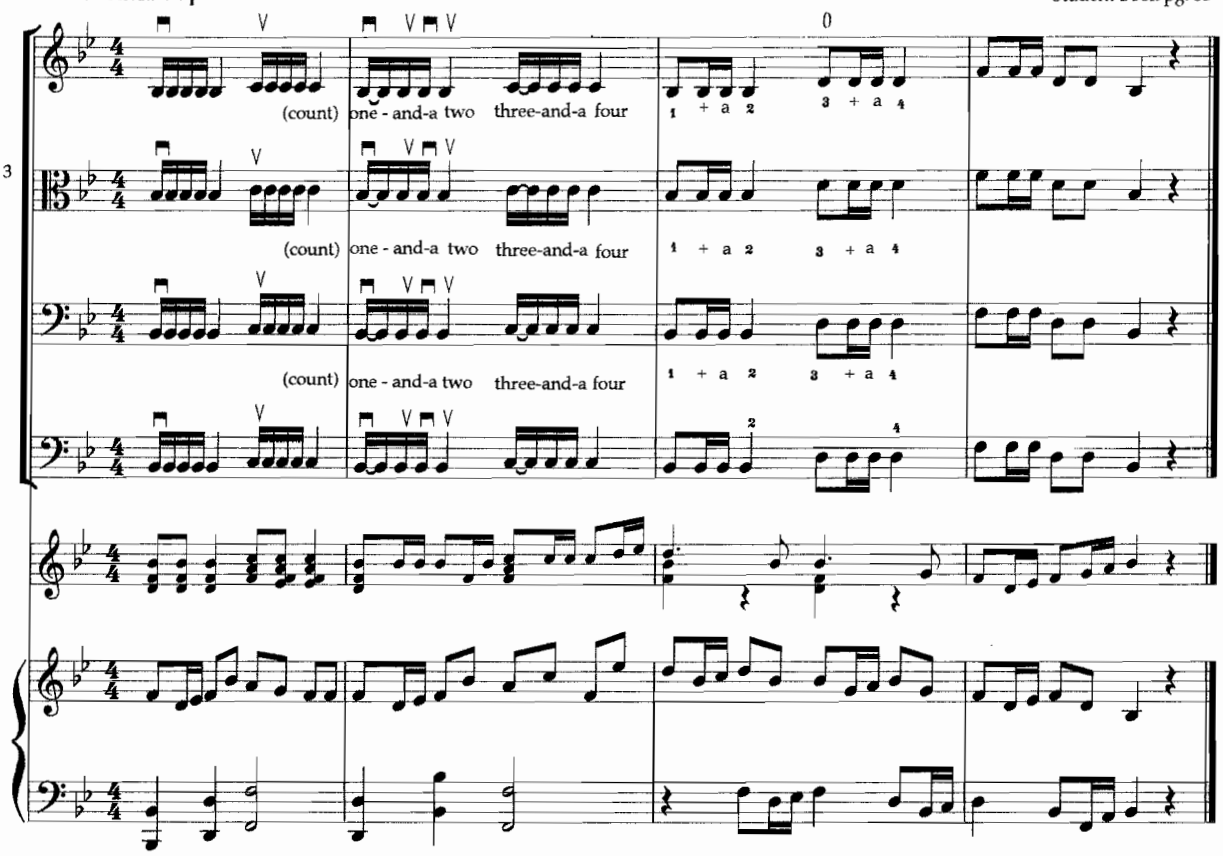
Eighth and Two Sixteenths

This rhythmical figure from the Bach *Arioso* in No. 15, is prepared with the same principle of the TIE as begun in Chapters 3 & 8.

The tie here changes two sixteenths into an eighth.

Use a moderate tempo. Sart at the middle of the bow for the first group of sixteenths. The quarter note brings the bow near the point for the next group of sixteenths.

In measure 3, the first eighth takes the place of the two tied sixteenths in measure 2.



Chromatic Drill

14 **Slowly**

Chromatic and Up-Beat Preparation

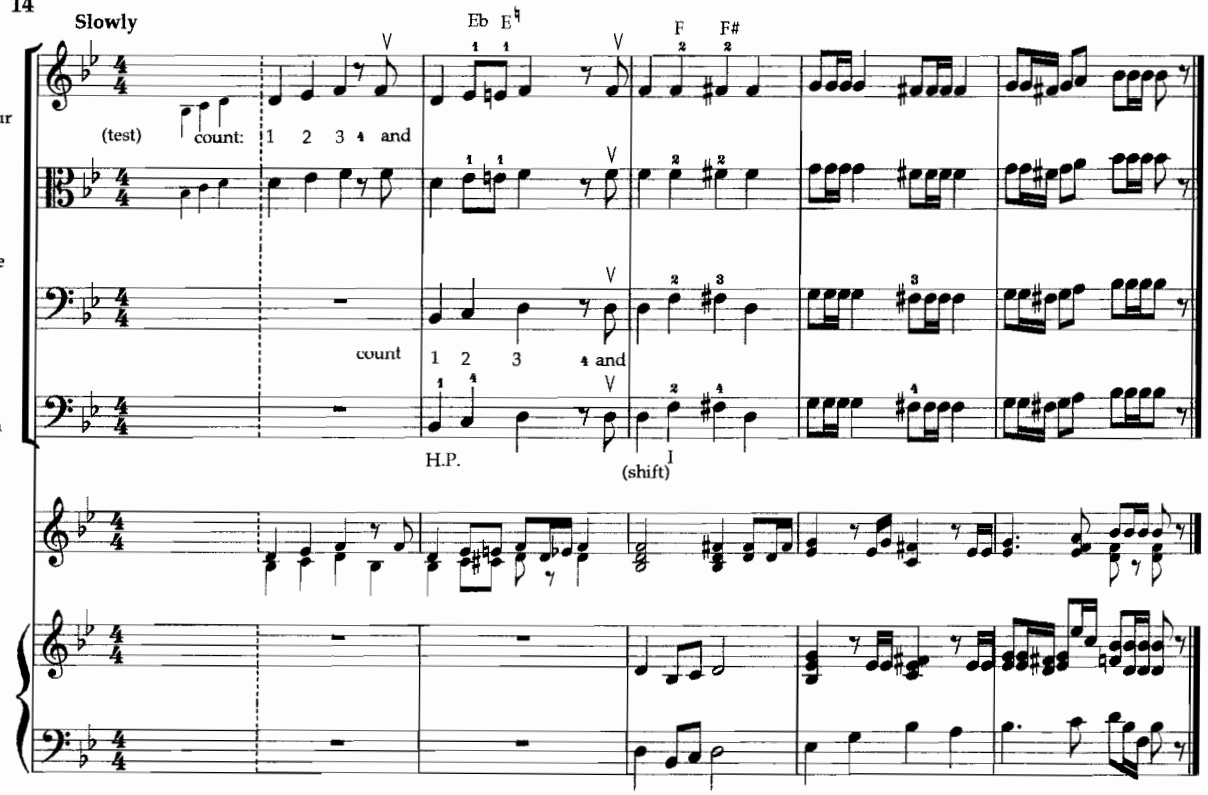
The up-beat for the following Bach piece is here first shown as part of a full measure of four quarters. This makes clear its place in the rhythm pattern.

Play the first three counts steady. The bow remains on the string for the fourth count rest, then the eighth starts on the "and," or second half of the quarter. Try this by rote first!

The chromatic Eb to E adds a new tone to the scale line.

The eighth-two sixteenth patterns receive further drill.

Basses have a "hidden" shift in measure 3.



Bach Arioso

15

Moderate Speed

Student Book pg. 33

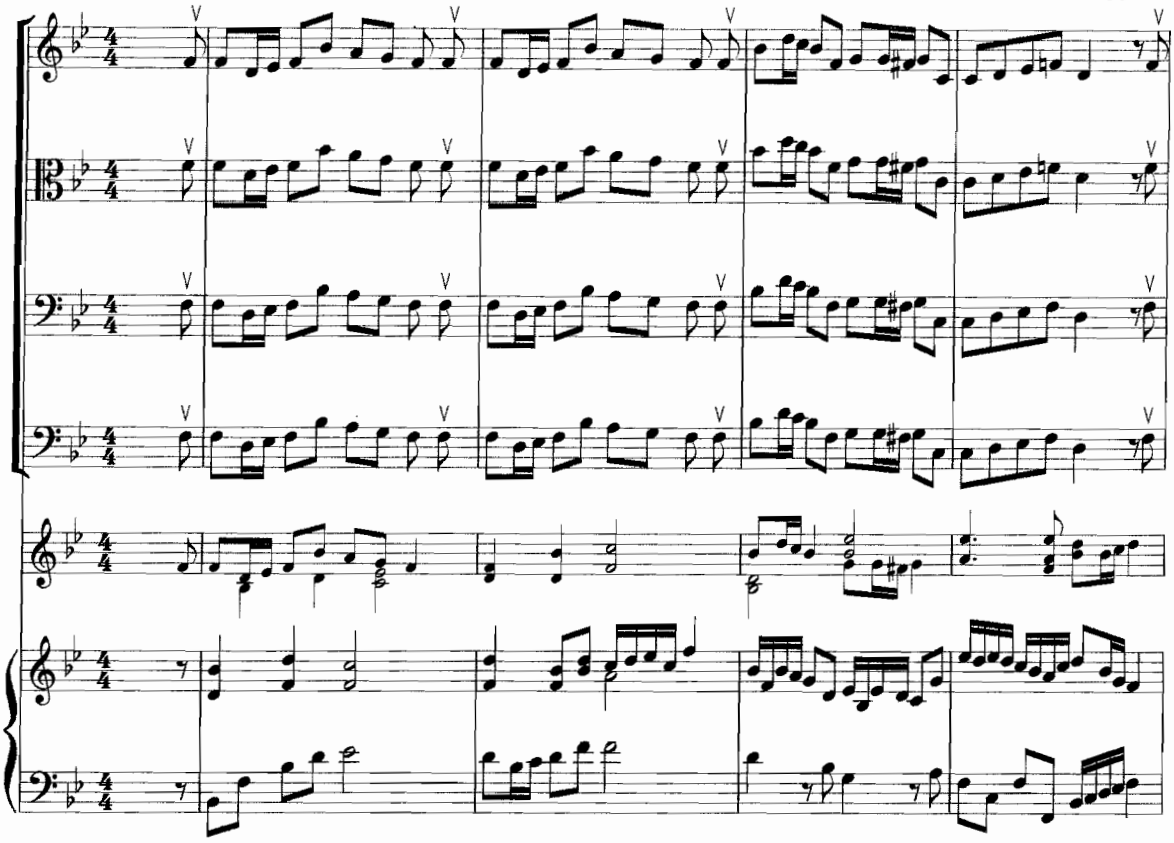
Bach "Arioso"

The last two eighths in measures 1 & 2 are both played with UP-BOWS, but with a slight stop between them. The bow remains on the string for these detached eighths.

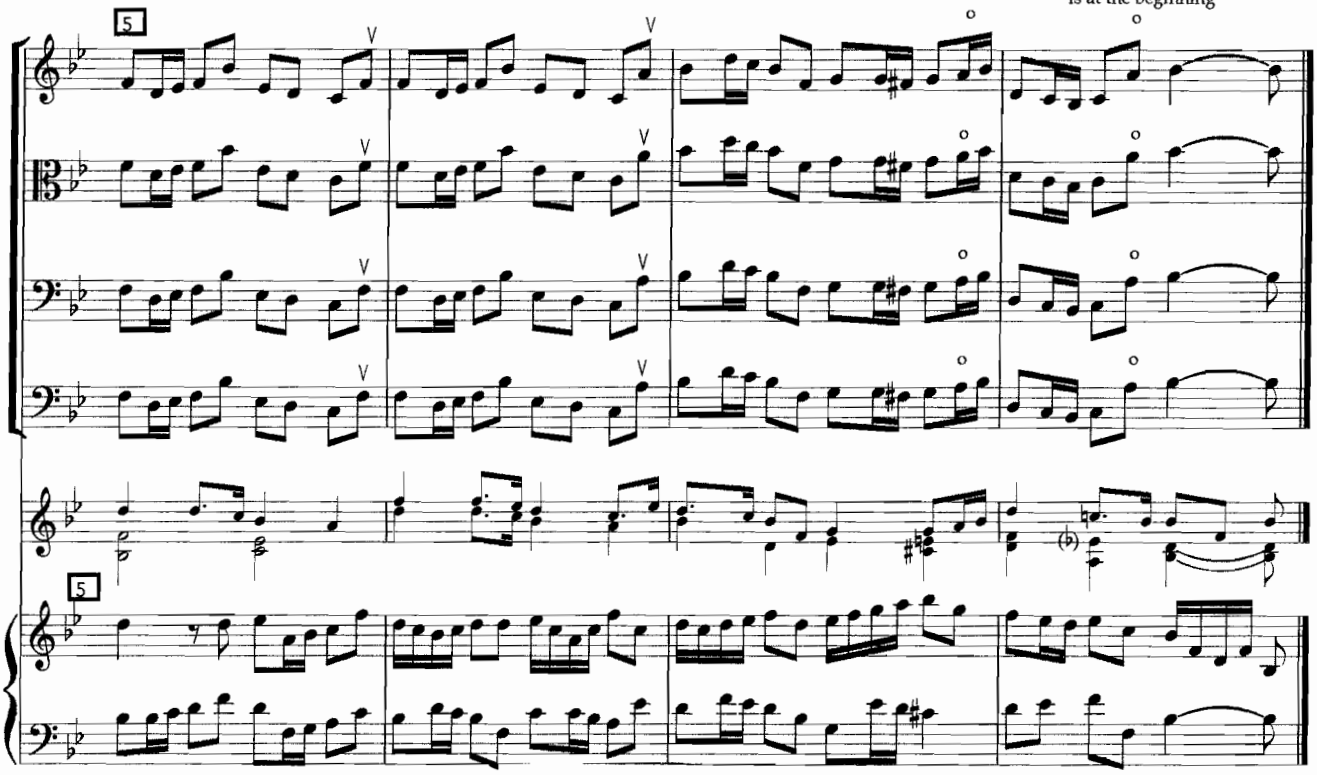
They are written with single flags first to show their relation to the pick-up eighth note and the last eighth at the end of the piece.

The bow should be on the string ready for the pick-up. This type of rhythm is usually played in the upper part of the bow.

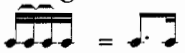
The bow arm should be relaxed as far as possible.



Final missing eighth (pick-up) is at the beginning



Dotted-Eighth and Sixteenth



16 F Major

four 16ths in time of one quarter

from tie to dot!

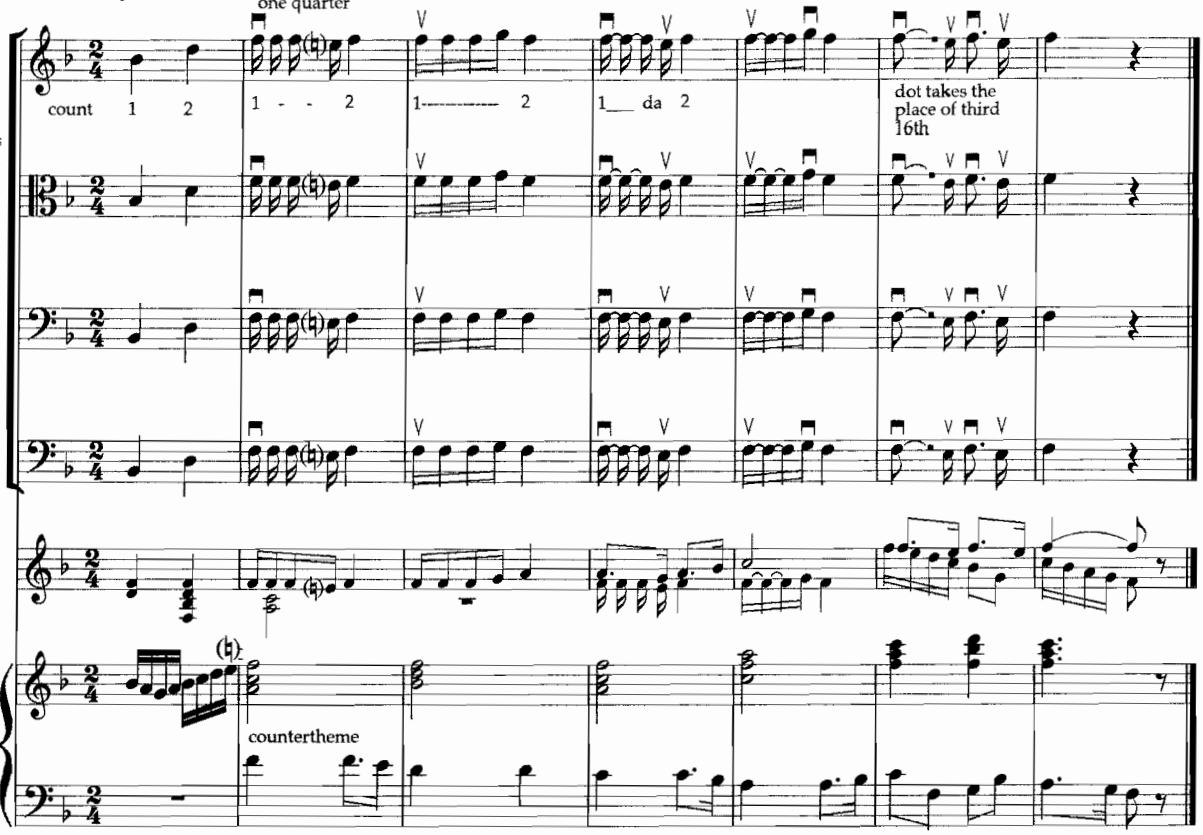
Rhythm Drills for "Country Gardens"

FROM TIE TO DOT.

F major is reviewed for this new rhythm step. The first measure sets the beat for the quarter notes to guide the speed of the four sixteenths

Three sixteenths are tied to equal the dotted eighth. The third sixteenth "shrinks" into the dot! The fourth sixteenth must be played with a very short, quick stroke.

The countertheme in the piano illustrates a technique of musical composition. Its strong rhythmic pulse aids the learning of the sixteenth notes.

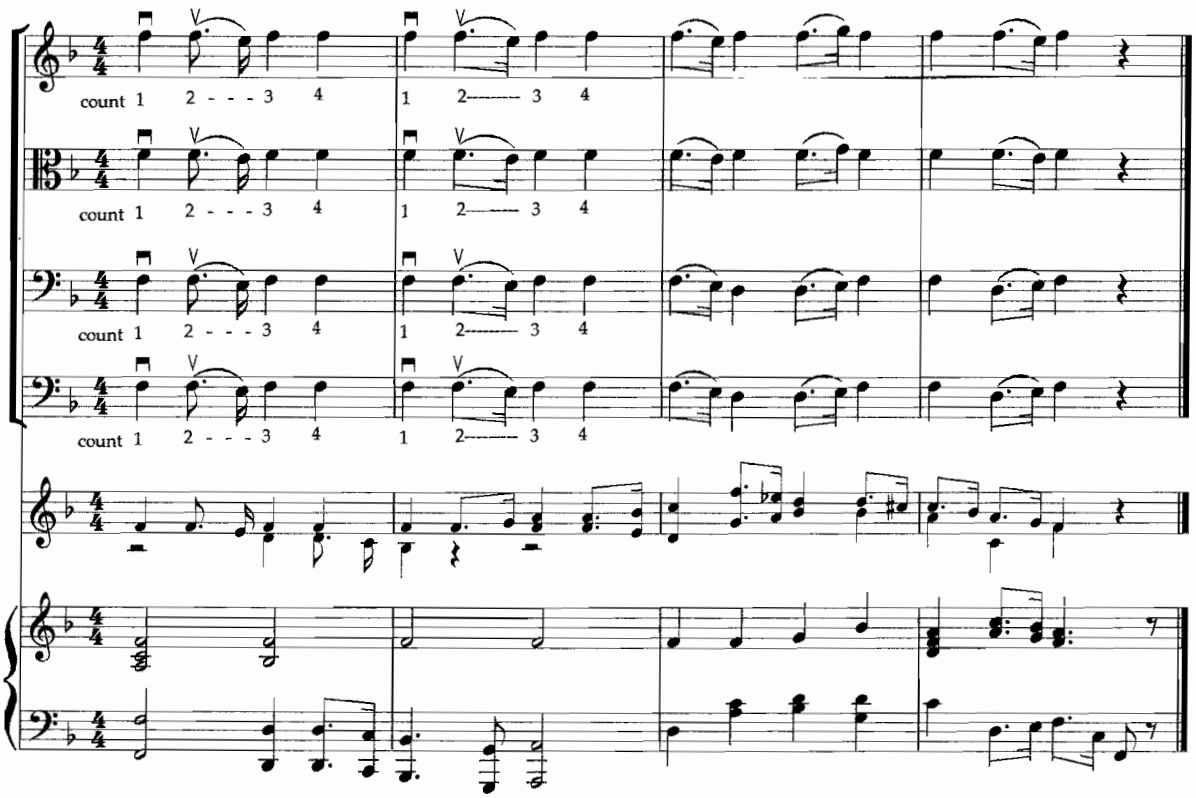


17 Slurring the new step

Slurring The Dotted Eighth-Sixteenth

The dotted rhythm in this line is suggested by the motive of "Country Gardens." The timing between the bow and fingers is different when this pattern is slurred.

The bow moves steadily for the quarter beat. The finger acts with the same quick placement as in the preceding exercise.



Country Gardens

Unison and Ensemble

Old English Tune in Memory of
Percy Grainger

18 **Slowly at first, then lively!**

Student Book pg. 34

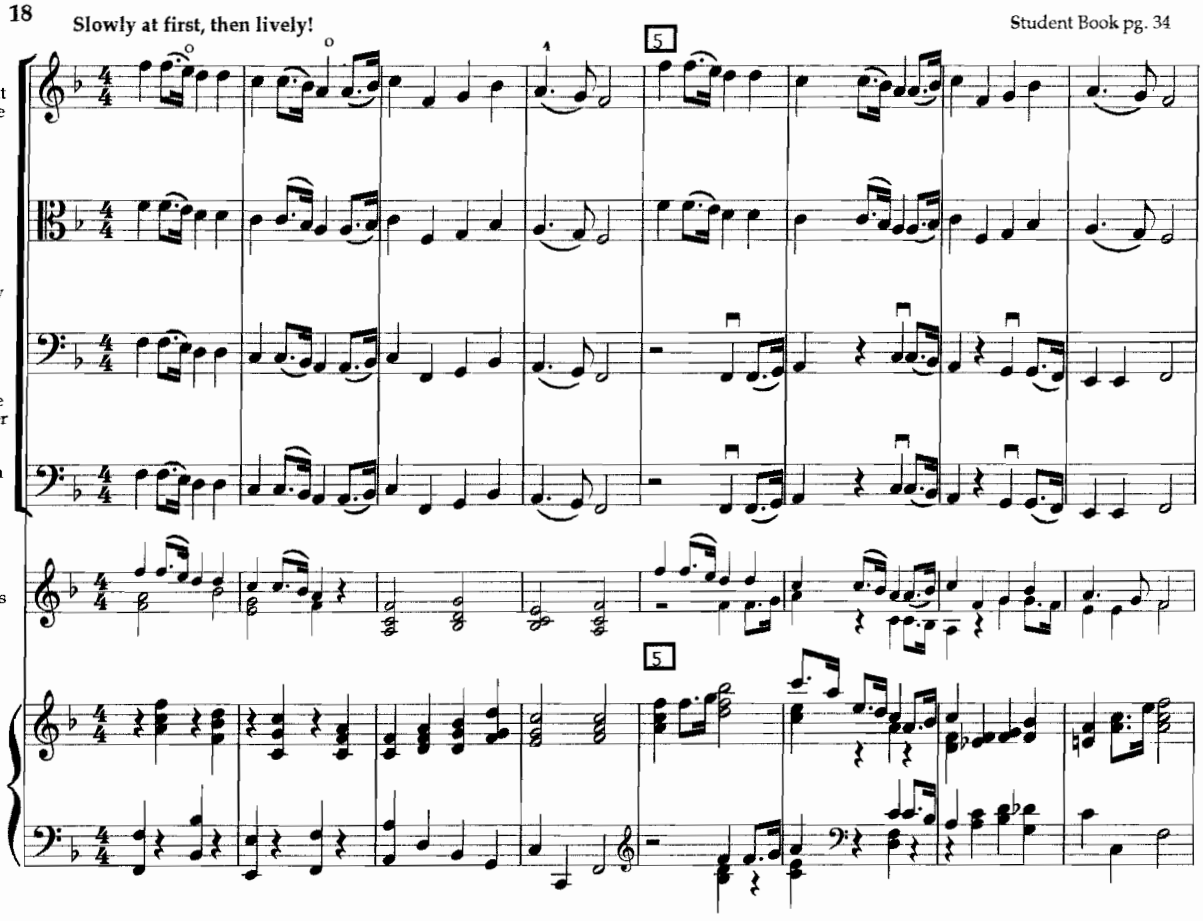
Rhythms of "Country Gardens"

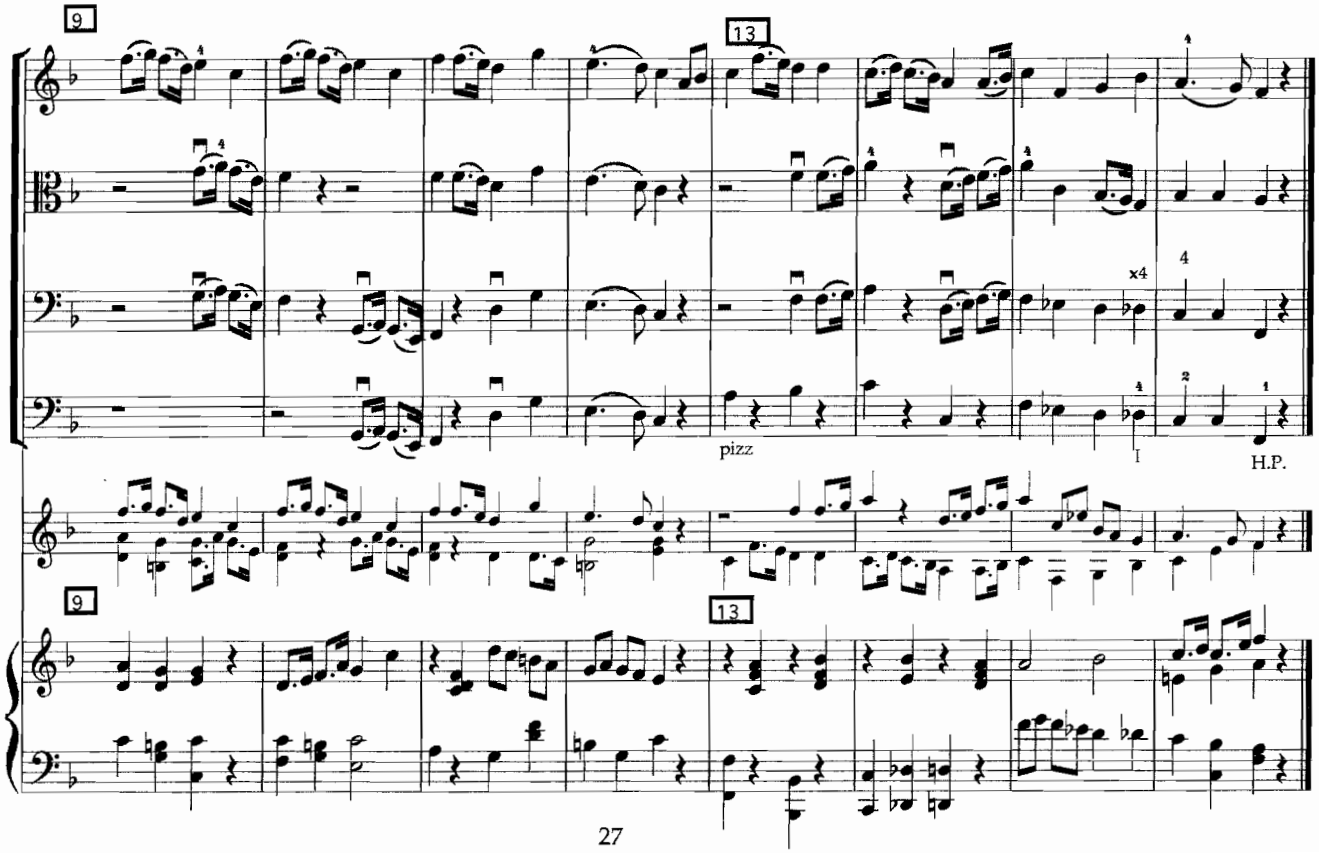
Compare the two different rhythmic figures using the dot in measures 1 & 4; dotted eighth-sixteenth compared to dotted quarter-eighth.

To play the short sixteenths and eighths correctly requires very precise counting, with definite control of the bow and fingers.

In measure 5, the cellos and basses must be ready for their contrapuntal entrances. They should be reminded about the proper chromatic technique in measure 15. The fourth finger for cello stays down while shifting. Basses use different fingers for the chromatic steps.

Drill this line slowly at first, then go into the normal lively tempo of this traditional piece.





Canonic Study
Abbreviated sixteenths

19 **Bb Major**

Student Book pg. 34

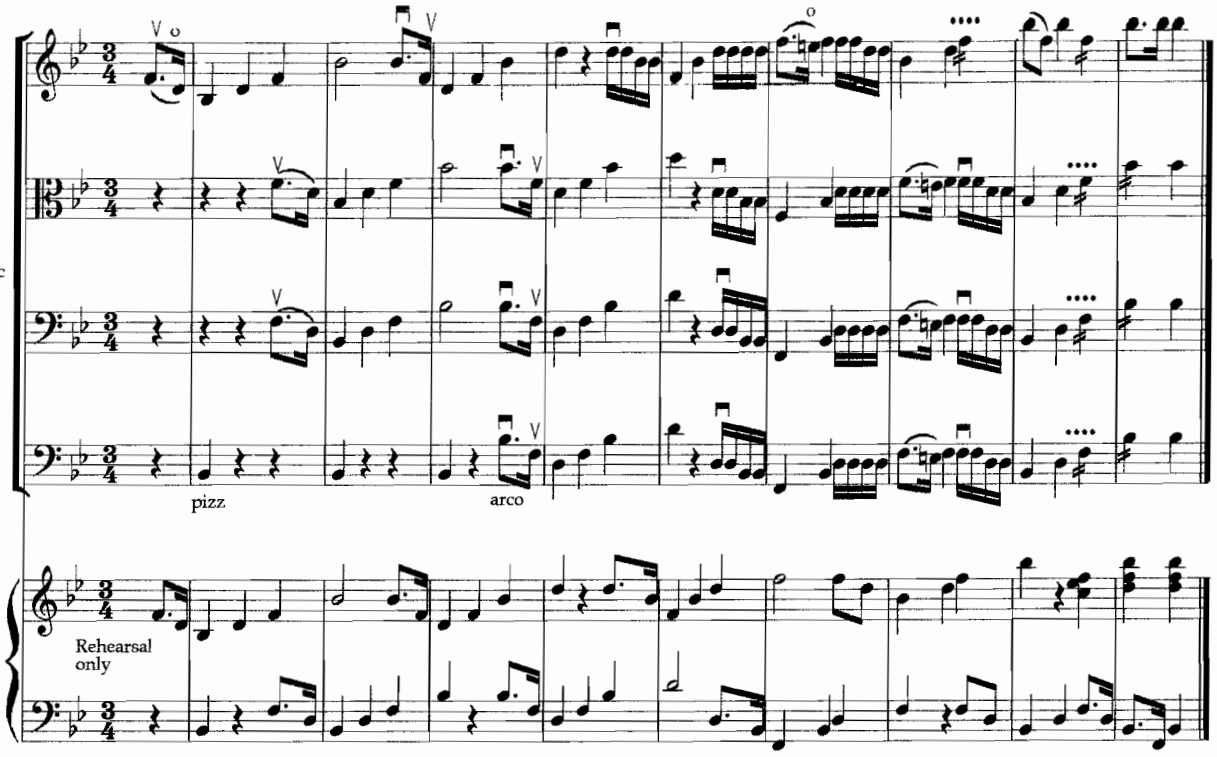
Sixteenths Abbreviated

To start, have the bow ready ON THE STRING, near the point for the preparatory third beat. Think two silent counts before starting.

The dotted eighth-sixteenth is played slurred and with separate strokes. The true rhythmic timing for each of the bowing styles requires a long dotted eighth and a short sixteenth.

In measures 4 & 5 the bow remains on the string for the rests.

Notice how the abbreviated sixteenths are written. This pattern is introduced in each part through imitation, as a "Canonic Study."



"Darling Clementine"

20 **Unison**

Old Irish Song

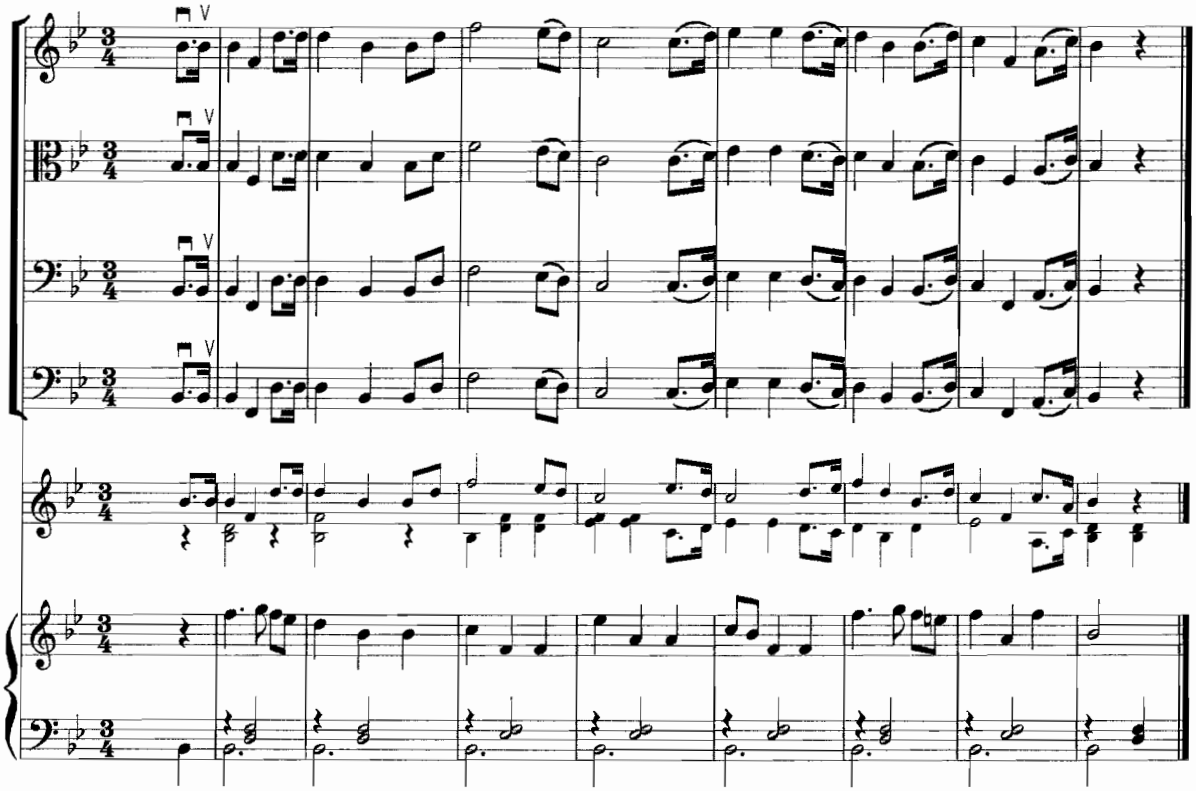
Dotted Eighth-Sixteenth Up-Beat - Separate Bows

The bow starts at the middle and should be ready on the string. Aim to improve the rhythm of the dotted eighth-sixteenth, with an accurate timing of the notes.

In the separate strokes and slurred patterns be sure to play the eighth notes in measure 2 evenly in contrast to the dotted-eighth figure.

1st time - play left hand part alone, using two hands. The low Bb is a drone!

2nd time - play both lines



Bb Major Ensembles With Positions

21 Shifting Drill in Ensemble Form

Student book pg. 35

New Shifts in Bb Major

A WHOLE STEP SHIFT for all instruments.

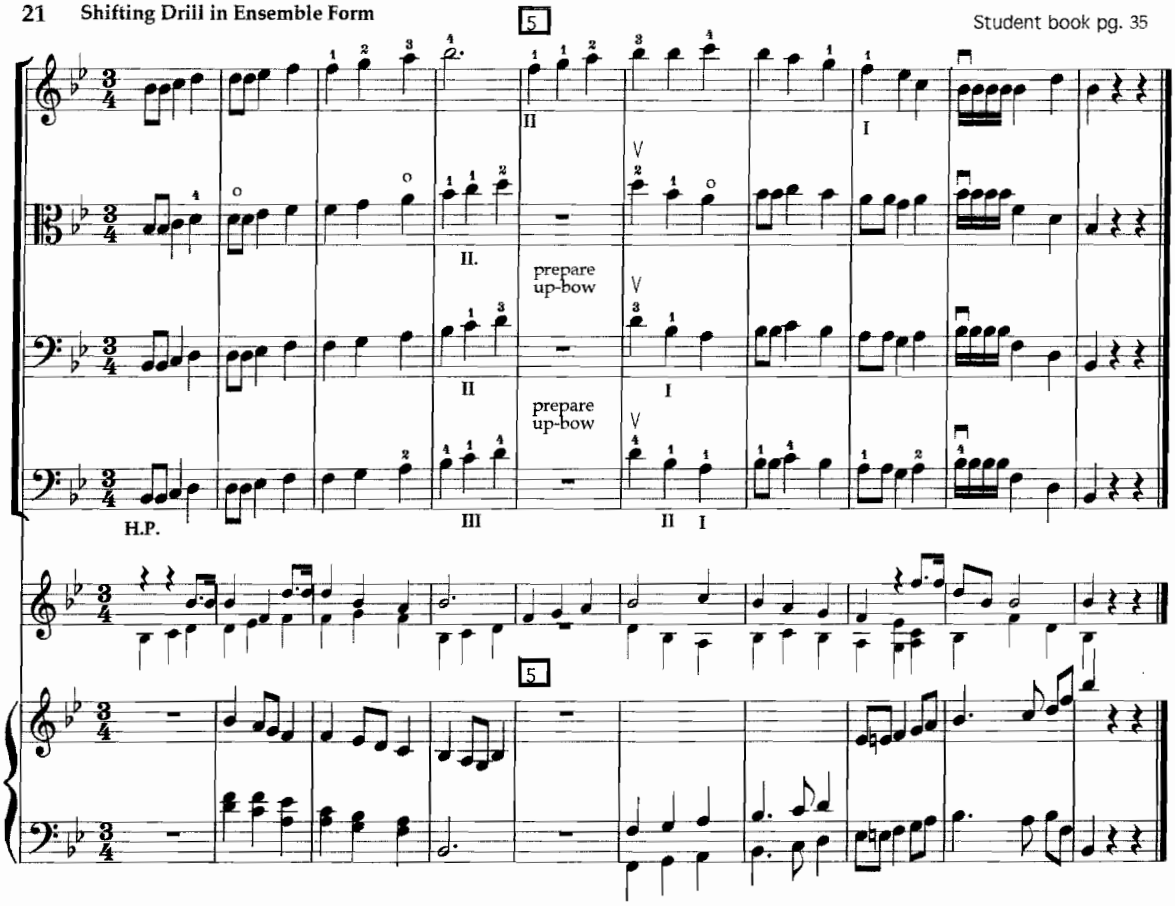
Violin, viola, cello: I to II.

Bass: H.P. to III.

Note the downshift of a major third in measure 6 for viola, cello and bass.

Remember that THE THUMB MOVES AHEAD ON THE DOWNSHIFTS!

Measure 6 has an up-bow start. This is done for a coordinated ensemble finish. Prepare the bow near the point, ready to play after the whole rest.



Ensemble Drill

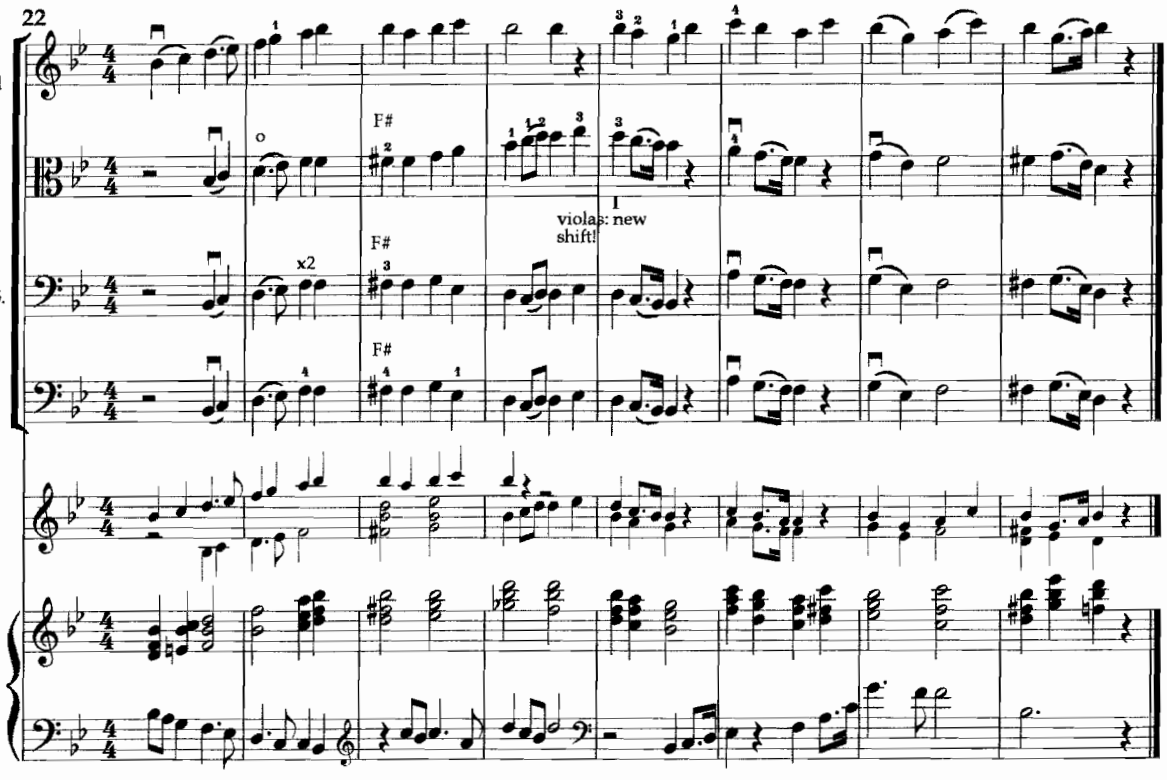
22

Ensemble Drill in Bb.

The Bb scale steps are drilled in positions and ensemble form. A chromatic F to F# is introduced for the lower voices.

Bass shifts to first position for F# and back to half position for Eb, during the open G string.

Viola has a NEW SHIFT, Eb to D, II to I, before measure 5. The third finger stays down on the string while shifting. The thumb initiates the downshift.



Position Drill

23

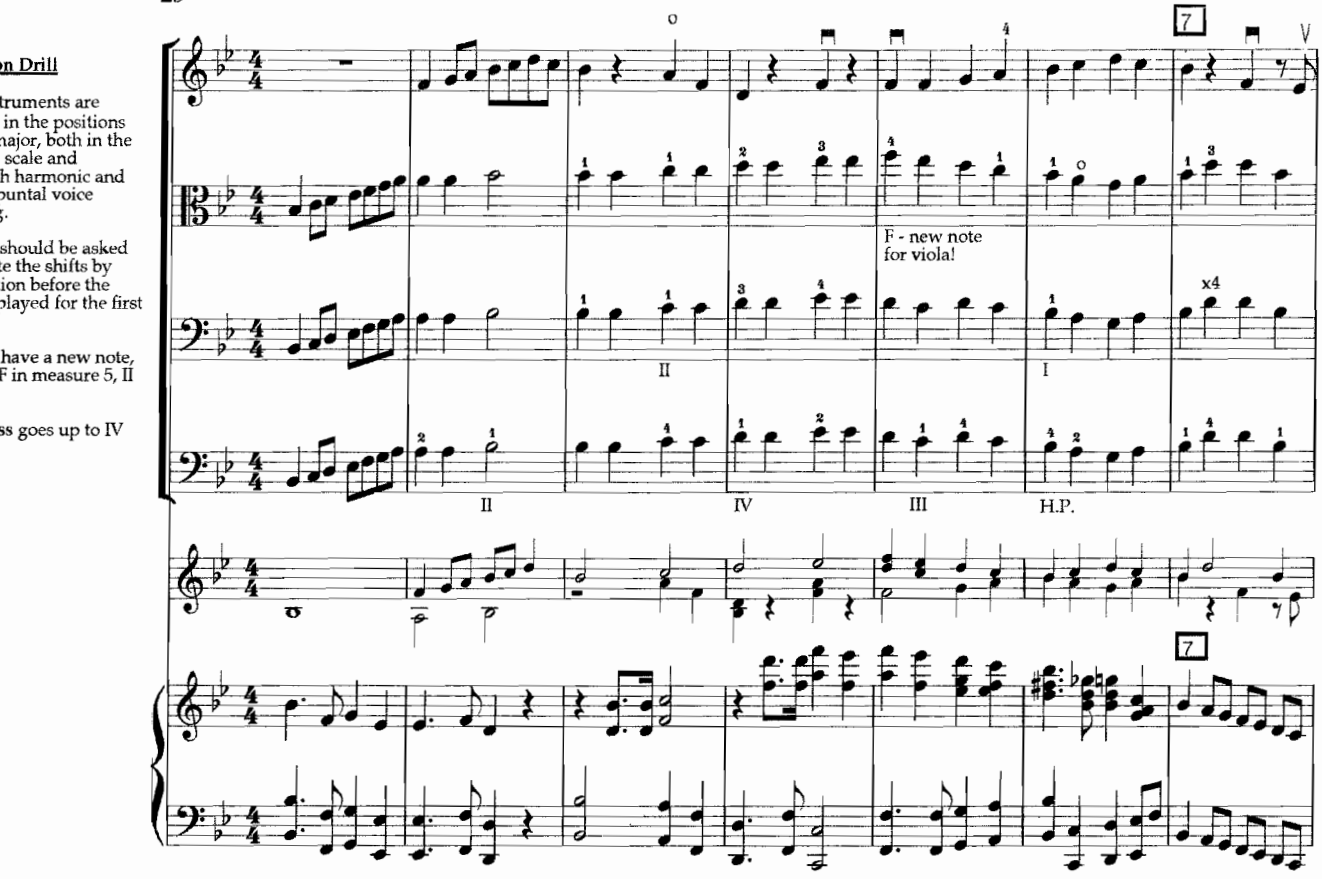
Position Drill

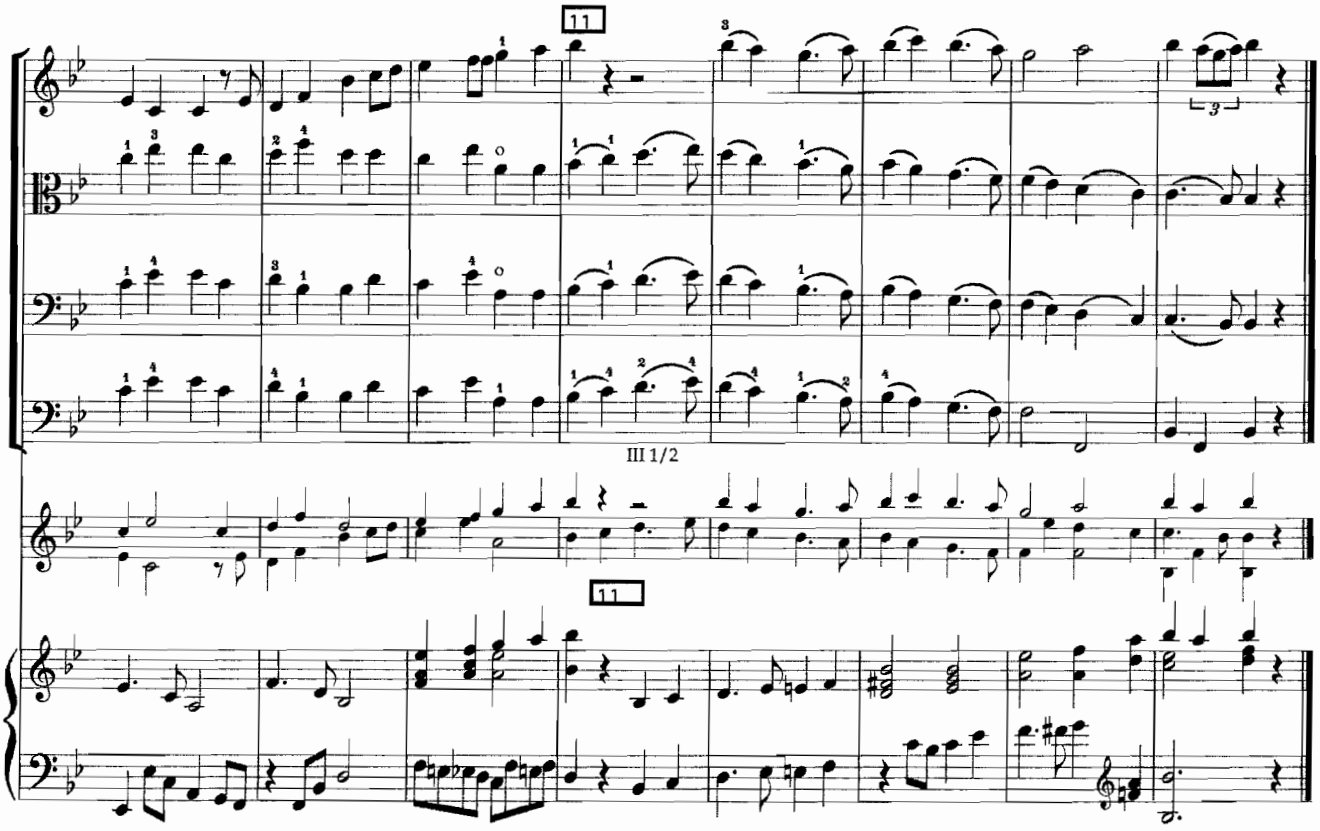
All instruments are drilled in the positions in Bb major, both in the unison scale and through harmonic and contrapuntal voice leading.

Pupils should be asked to locate the shifts by inspection before the line is played for the first time.

Violas have a new note, a high F in measure 5, II pos.

The **bass** goes up to IV pos.





6/8 Review With Positions
And Counterpoint

Violins will locate the starting tone, Bb, in II pos., upwards from F, as shown. Students should make it a habit to quietly check their starting pitches whenever possible. This promotes individual responsibility and the ear-training component of their musical maturity.

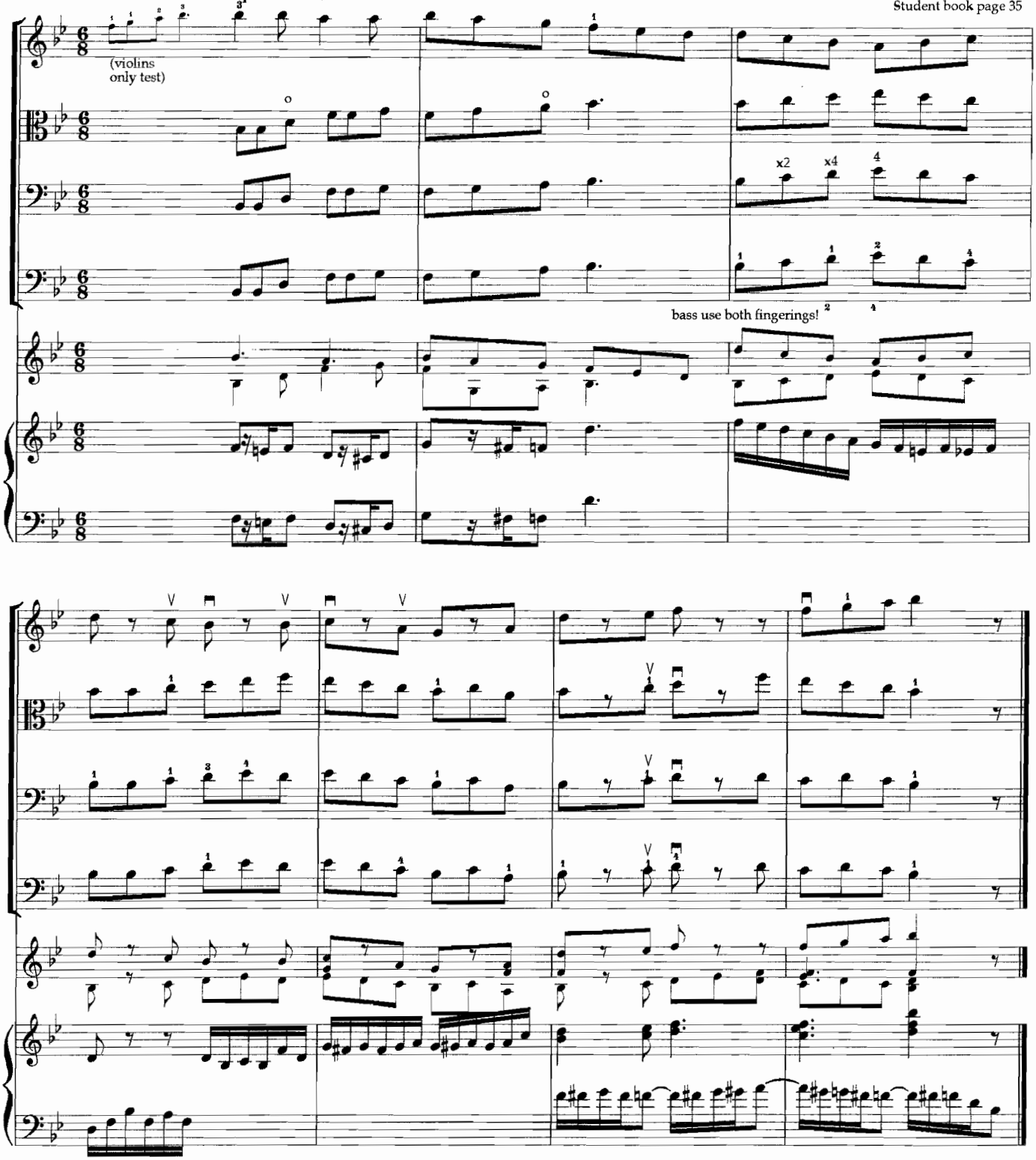
Cellos use the extended fingerings in I to II pos. Differing fingerings are for drill purposes.

Basses will use both fingerings to improve their shifting skills.

All players should keep their bows on the string for the eighth rests. Observe the two styles of notation; the single flag and beamed eighths with a rest in between. This marks a group of three eighths. It adds rhythm drill to this line.

24 Positions and Counterpoint in 6/8

Student book page 35



In The Style of a "Beethoven Canon"

student book page____

25 Moderate Speed

Adapted

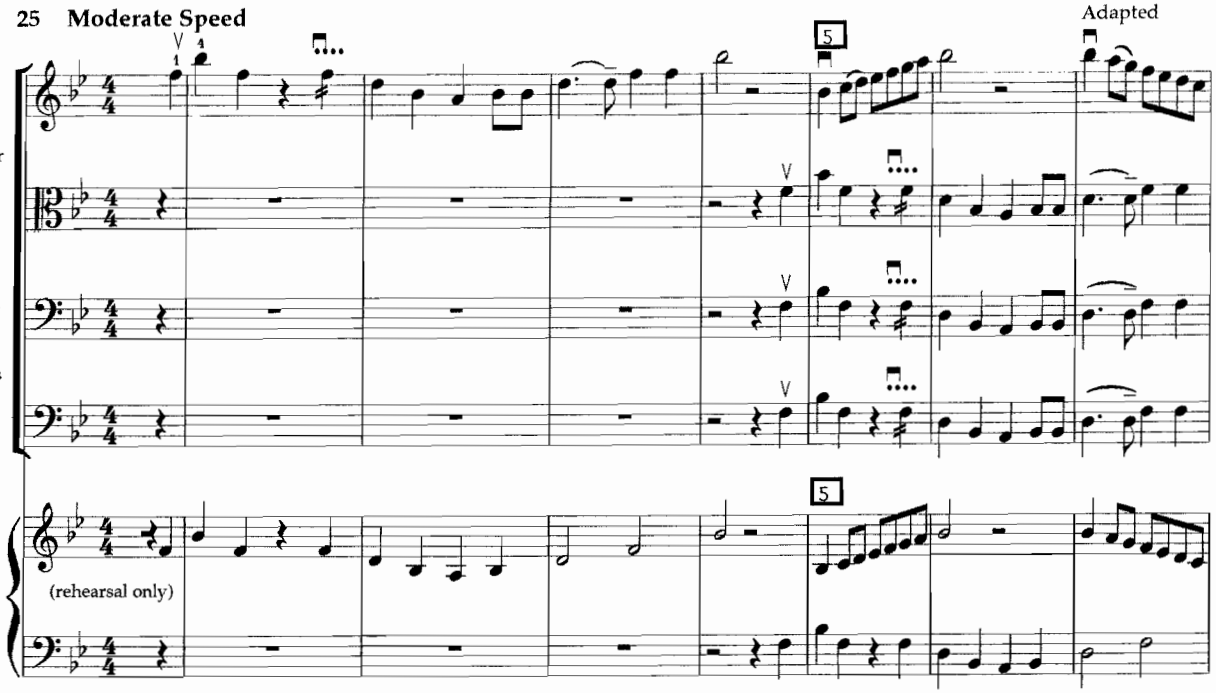
Canon in Bb Major

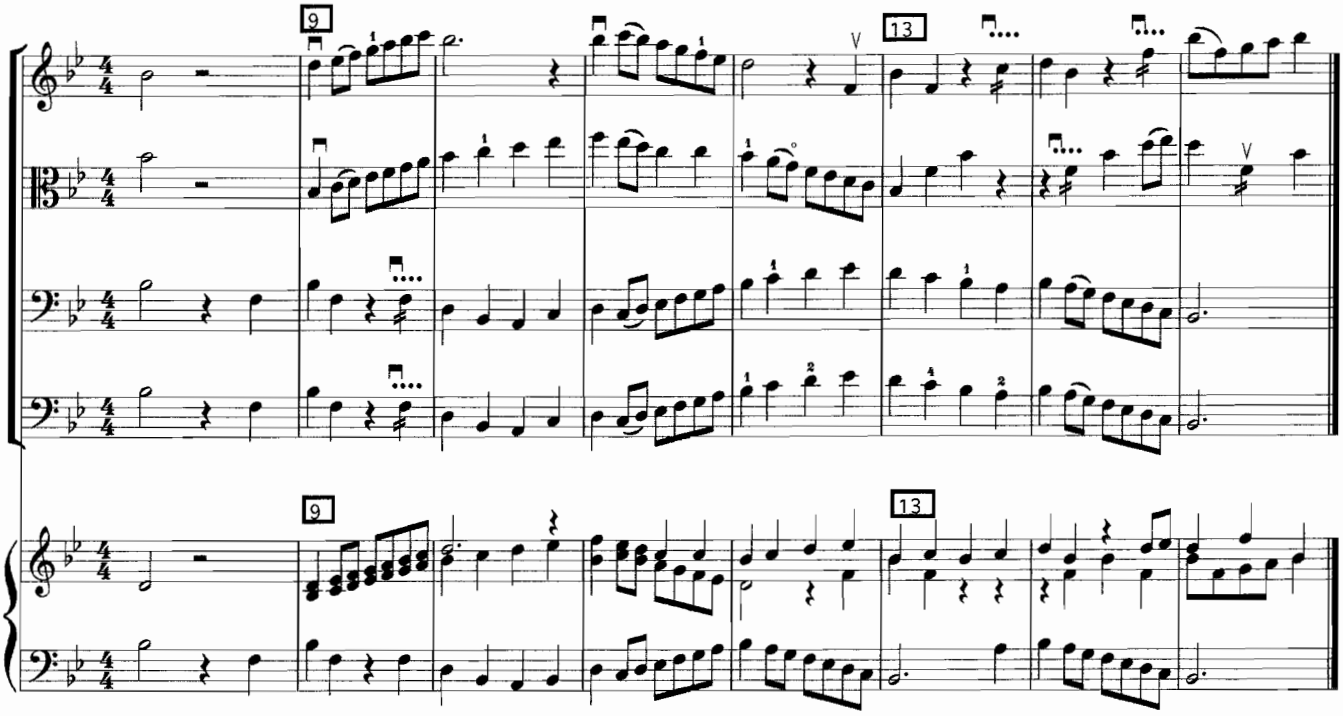
A Beethoven Canon has been adapted as a summary line for Bb major and the positions.

The bow stays on the string before the sixteenths.

Reminder: keep the right hand loose (relaxed) when playing the sixteenths.

At this point, students should recognize the shifts and positions from the fingerings alone.





In The Style of a "Beethoven Canon"

25 Moderate Speed Adapted

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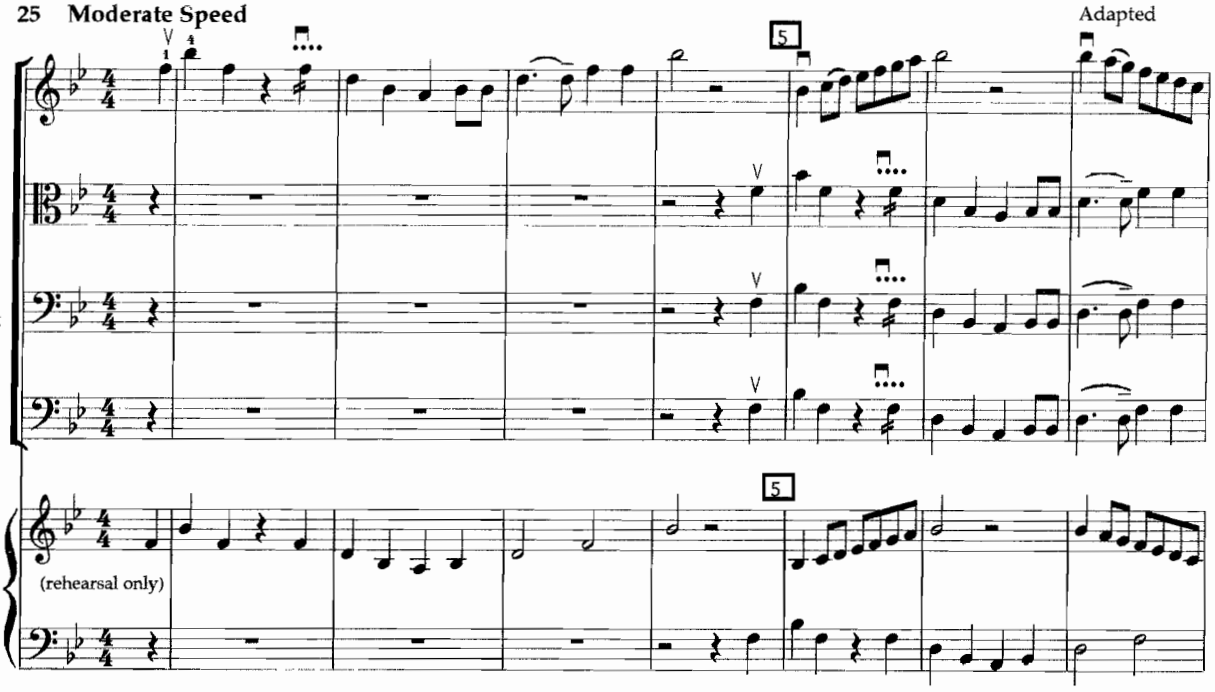
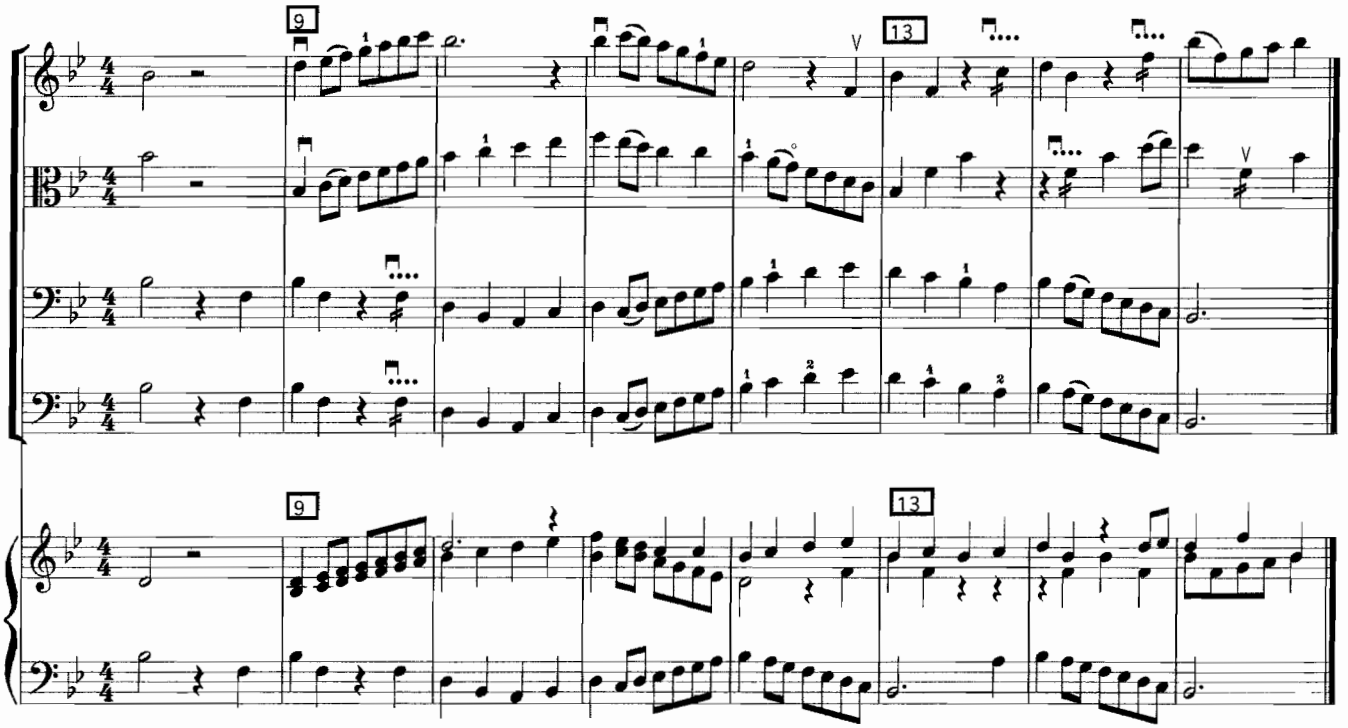




Chapter 11 - Extending the Positions
A, D and G Major

Instructional Guide

Positions:

Violins, violas - III, Cello - III & IV, Bass - V1/2 & VI (V will occur in Chapter 12, Eb major) plus the G harmonic (VI)

Objectives:

1. To be able to begin a piece in a higher position
2. To find new shifts to accomodate the demands of the music
3. To develop skills in down-shifting
4. To learn to extend the playing range
5. To play in two octaves with positions
6. To develop velocity

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

General Teaching Hints:

FINGERING. New shifts are required in this Chapter. Staying in a higher position while sounding an open string is a new skill.

BOWING. Rapid alternations for sixteenth notes require a relaxed right arm and wrist.

Chapter 11 - Shifting to Higher Positions

New Positions - Vn, Va; III, Vcl, III & IV

Bass, V1/2 -VI

1 Violin I to III pos. in A major

"ti - do"

A B C# D

New Shifts

Violin to III - "ti-do" shift.

Viola, Cello to II, whole-step shift in the scale.

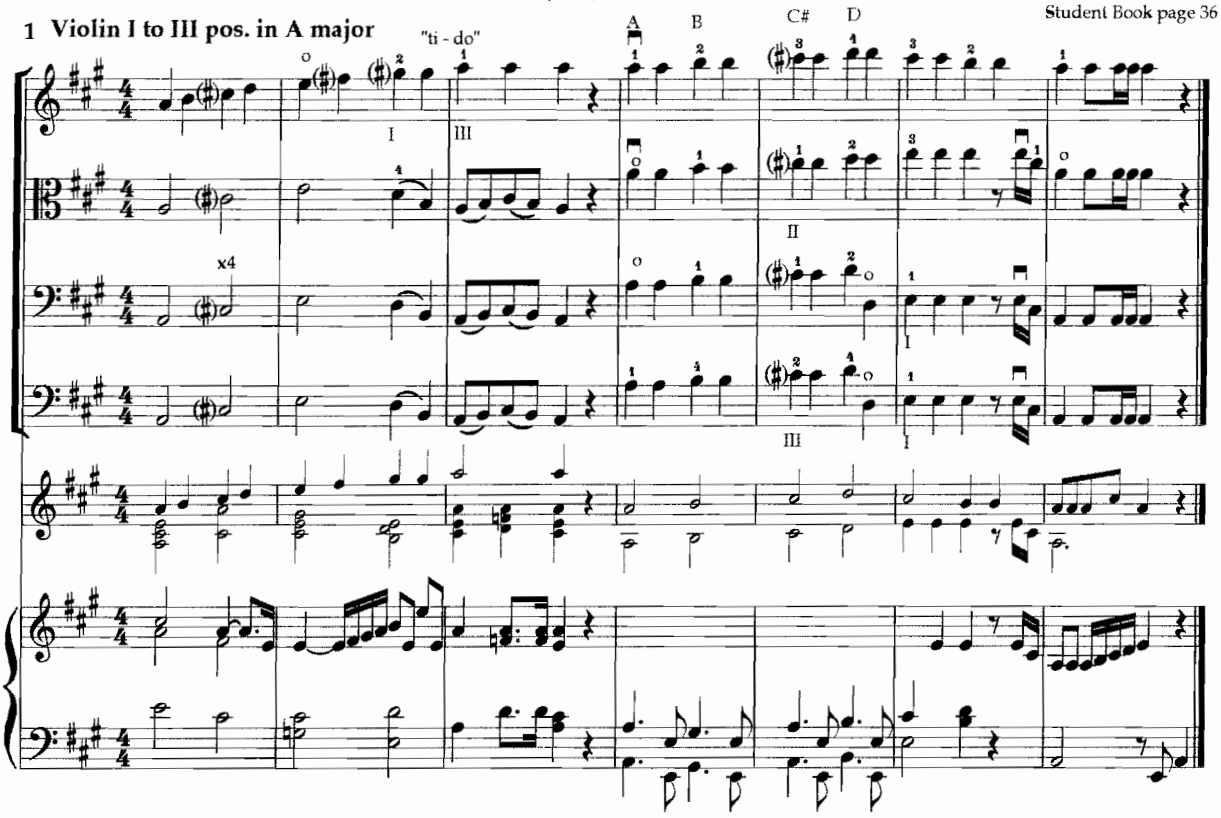
Bass repeats previous shift to III, same as in D major.

GENERAL RULE FOR SHIFTING

For up-shifts, the whole hand moves as a unit, thumb included. For down-shifts, the thumb starts slightly ahead of the hand. With control, this shift becomes a single motion..

CAUTION!

Be certain that the heel of the hand does not rest against the neck of the violin while shifting. Violins in third position should avoid resting against the upper bout. This will cause sharpness in pitch and stifle the vibrato.



Position Drill

2 Melodic Ensemble with Counterthemes

Third Position Drill for Violin

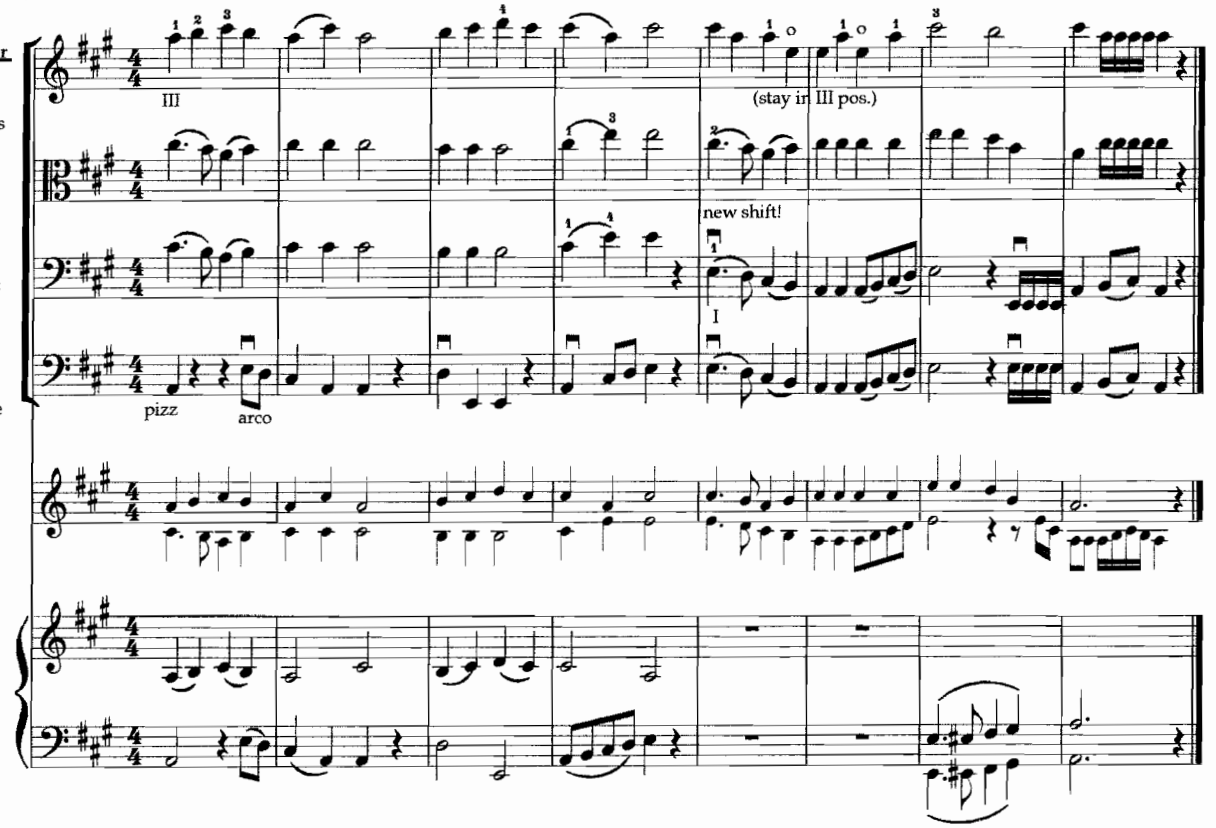
With the smaller spacings between notes in the higher positions, aim to improve the independent finger placements. The ear is the guide.

Violins stay in third position while playing open E in measures 5 & 6.

Viola has a new downshift, II to I, measures 4 & 5.

Counterthemes provide ensemble support.

The sixteenths are played with a loose right hand motion.



Violins III to I
Down-scale Half Step Shift "do - ti"

3 Chromatic Ensemble Support

student book page 36

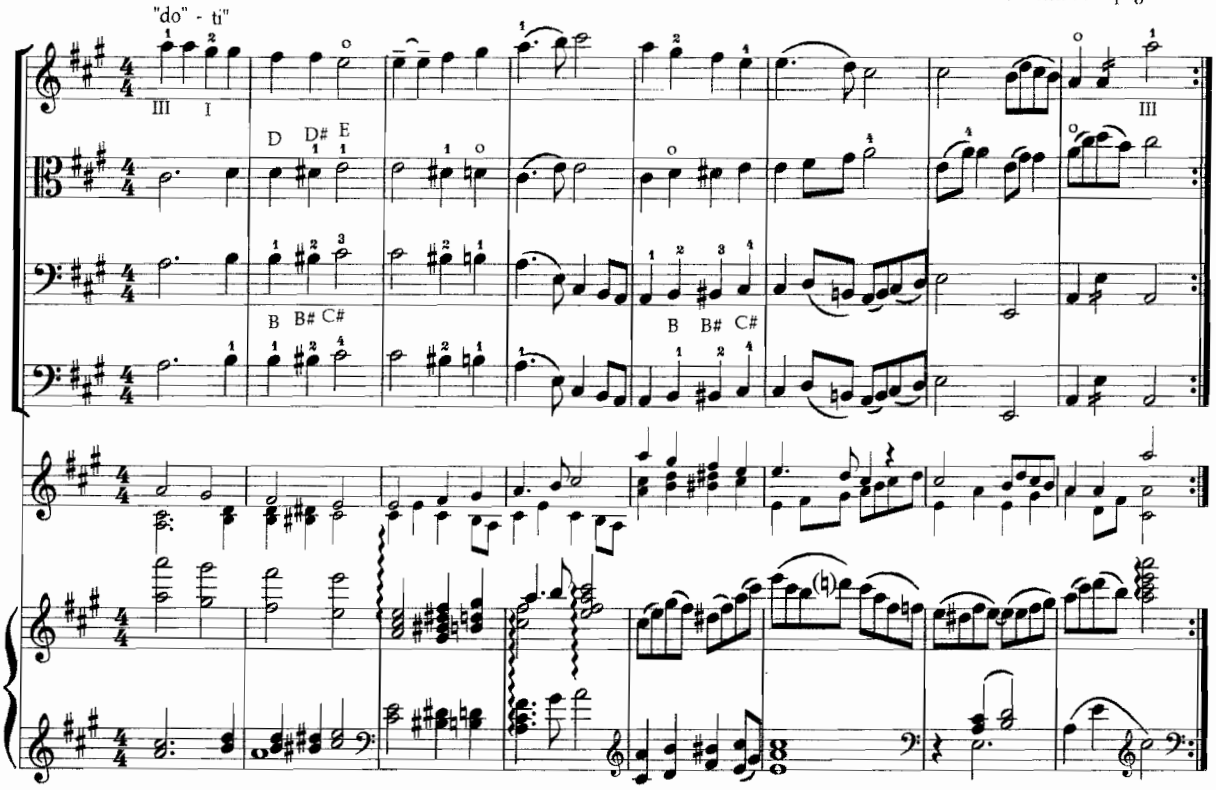
Down-Shift, III to I for Violin

Violins have the half-step downshift, "do - ti," step 8 to 7 in the scale.

Remember the thumb motion. The only difference is the greater shifting distance. The first finger stays down until replaced by the second, in the first position. At all times the ear, guided by the harmony, leads the fingers to the pitches.

For the violin shift in the last measure, open A to high A, do it rhythmically, shifting right on the beat!

(Note the abbreviated sixteenths).



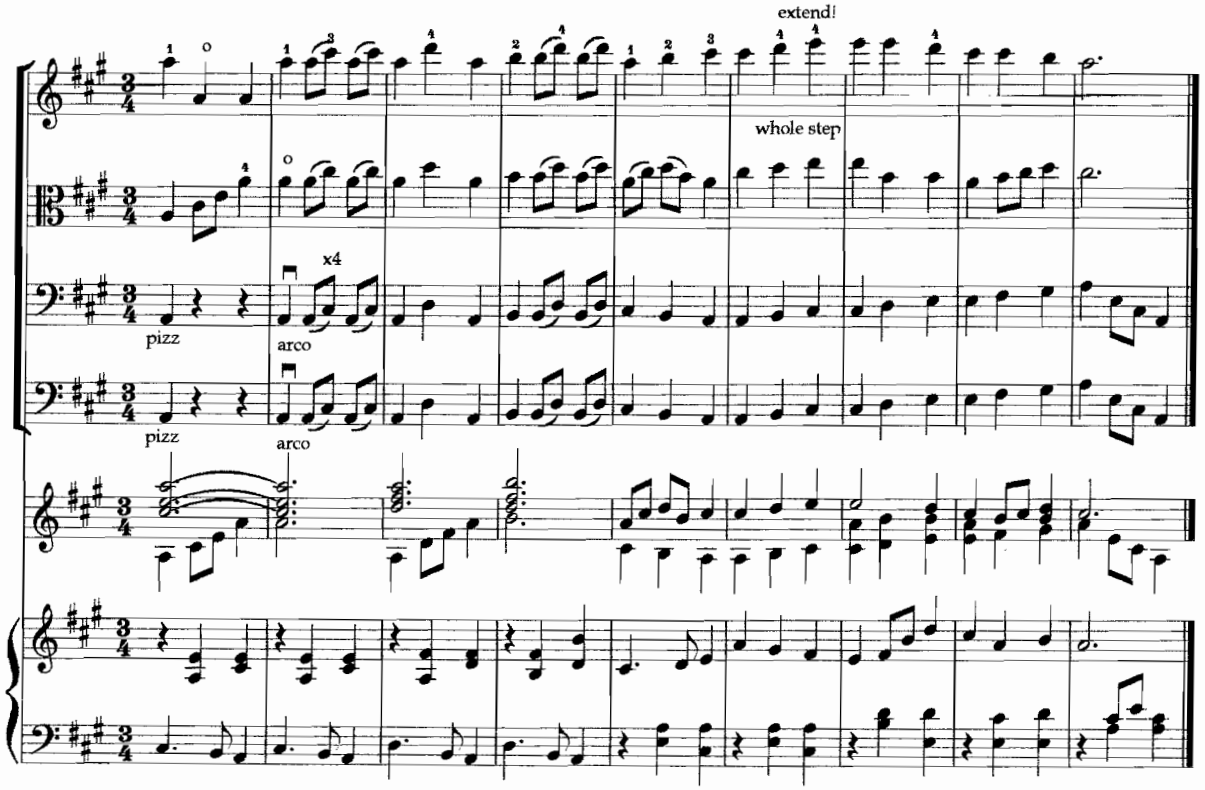
Preparatory Ensemble for "Flow Gently, Sweet Afton"

High E in III pos for Violin.

Extend the fourth finger a whole step for the high E in measure 6. Move the finger along the string without lifting it.

Allow the thumb to relax and move back slightly. This opens and loosens the hand, helping the extension.

Cellos must reach for the major third in measure 2 using the extended fourth finger to achieve the C#.



"Flow Gently, Sweet Afton"

5 Unison

Old English

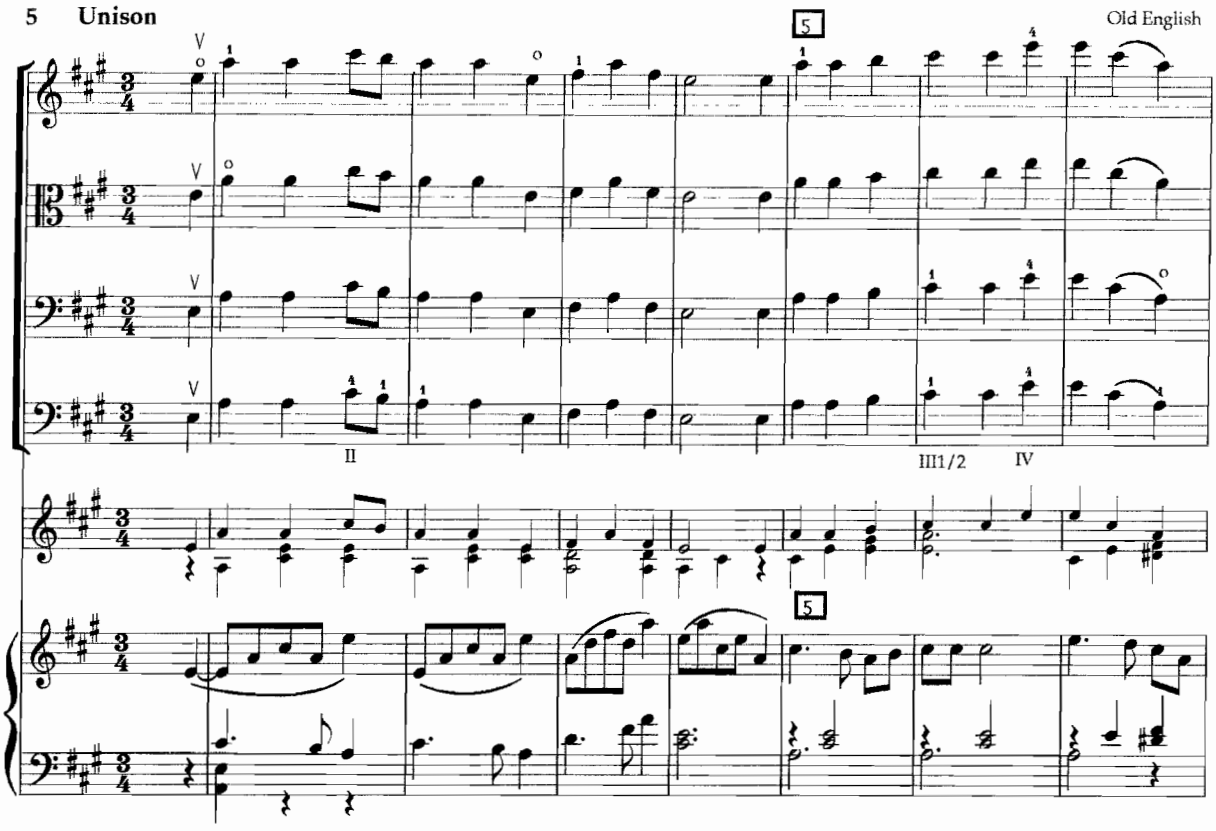
A Major Drill With Positions

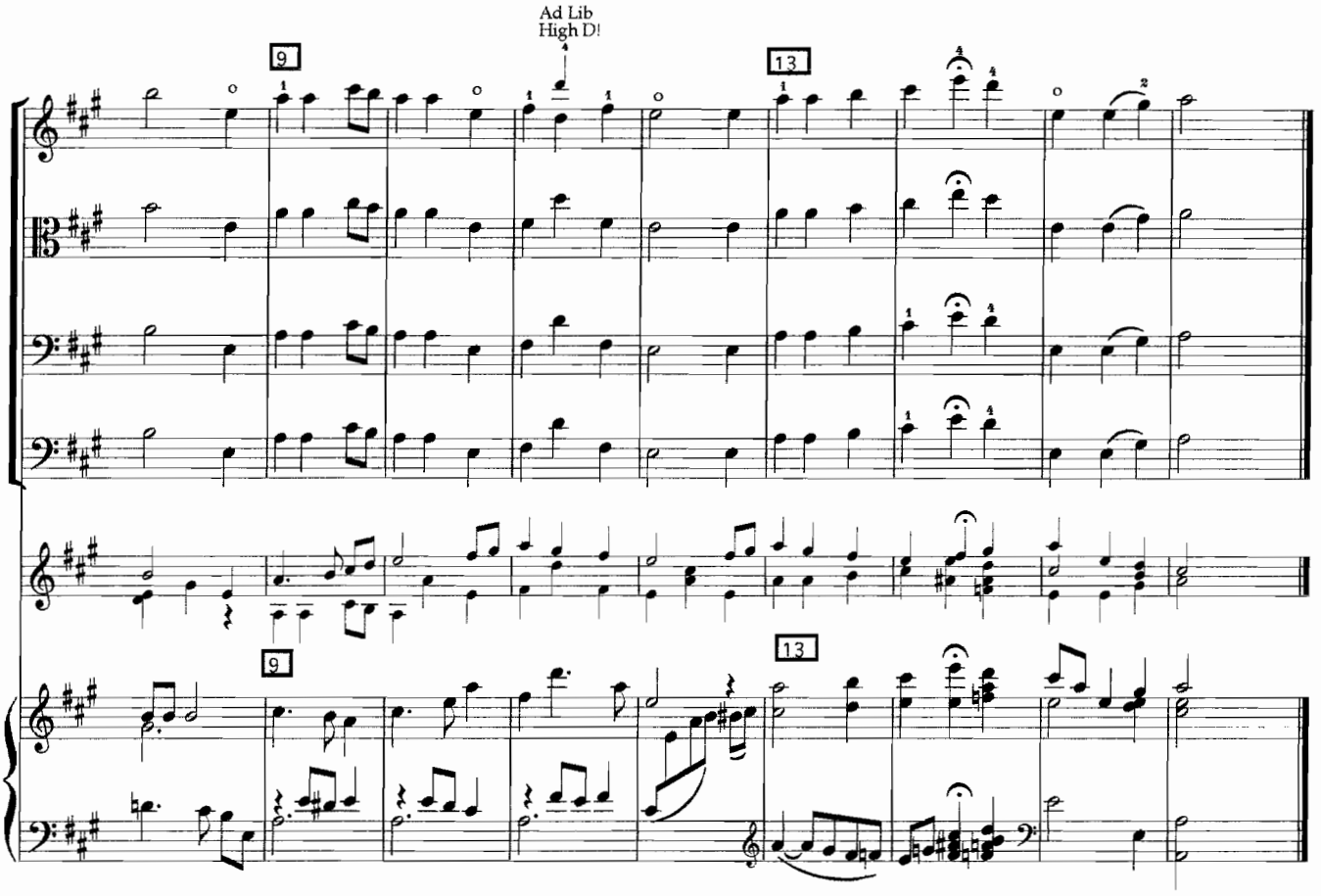
Violins start with the hand in the third position while playing the up-beat note, E.

Position Drills: Violins III, cellos II, basses II, III1/2, and IV.

For the violin interval C# to high E, remain in the position. Small hands can move to the tone to avoid strain but must return to III position for C#.

In measure 11, high D (ad lib) is played if confident of the position. The whole hand moves to D. A smooth down-shift is helped by the thumb.





Higher Positions: Viola, Cello to III, Bass, IV to V1/2

Violins to third position with a whole-step shift, G natural to A. In line 1, the shift was from G# to A, as "ti-do." The shifting technique remains the same except that the musical distance becomes a whole-step instead of a half-step.

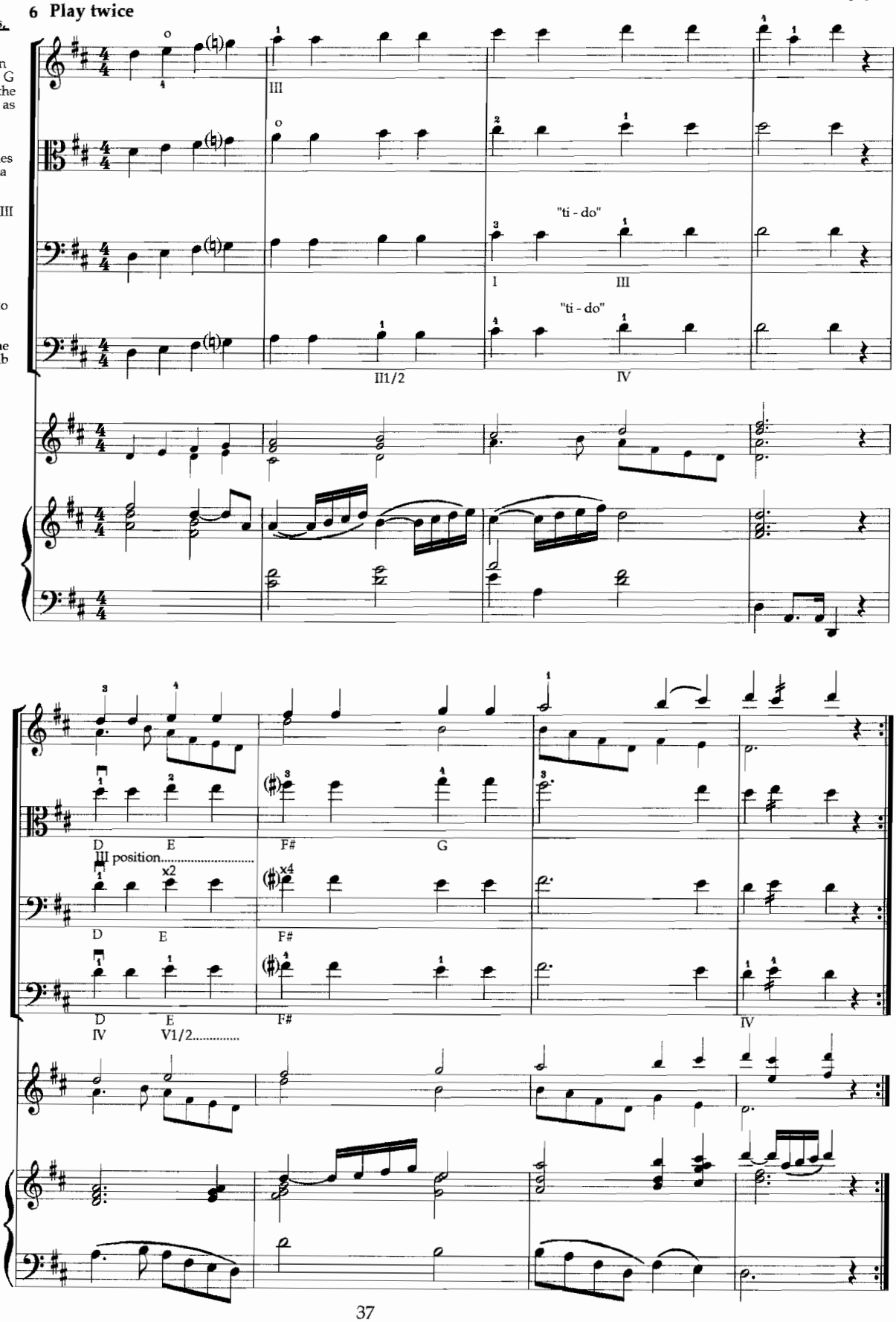
Violas and **cellos** go to III pos., using the "ti-do" interval, steps 7 to 8, a half-step shift.

Bass has several shifts; II1/2 to IV, C# to D ("ti-do"), IV to V1/2, D to E, a whole-step shift.

As the bass shifts into the V1/2 position, the thumb shifts to the side of the neck.

Violins have a countermelody in the repeat, at measure 5.

6 Play twice



7 Ensemble with Counterthemes

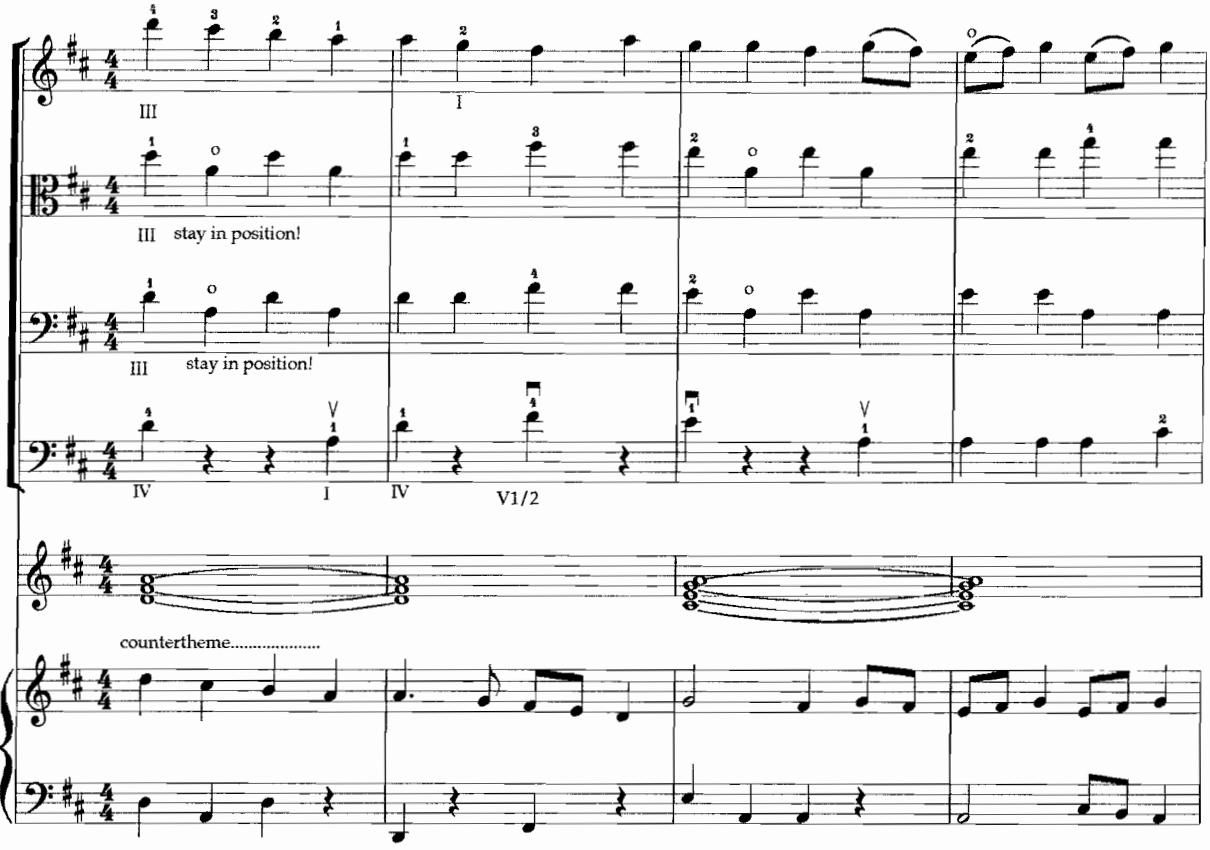
Drill of High Tones for All instruments

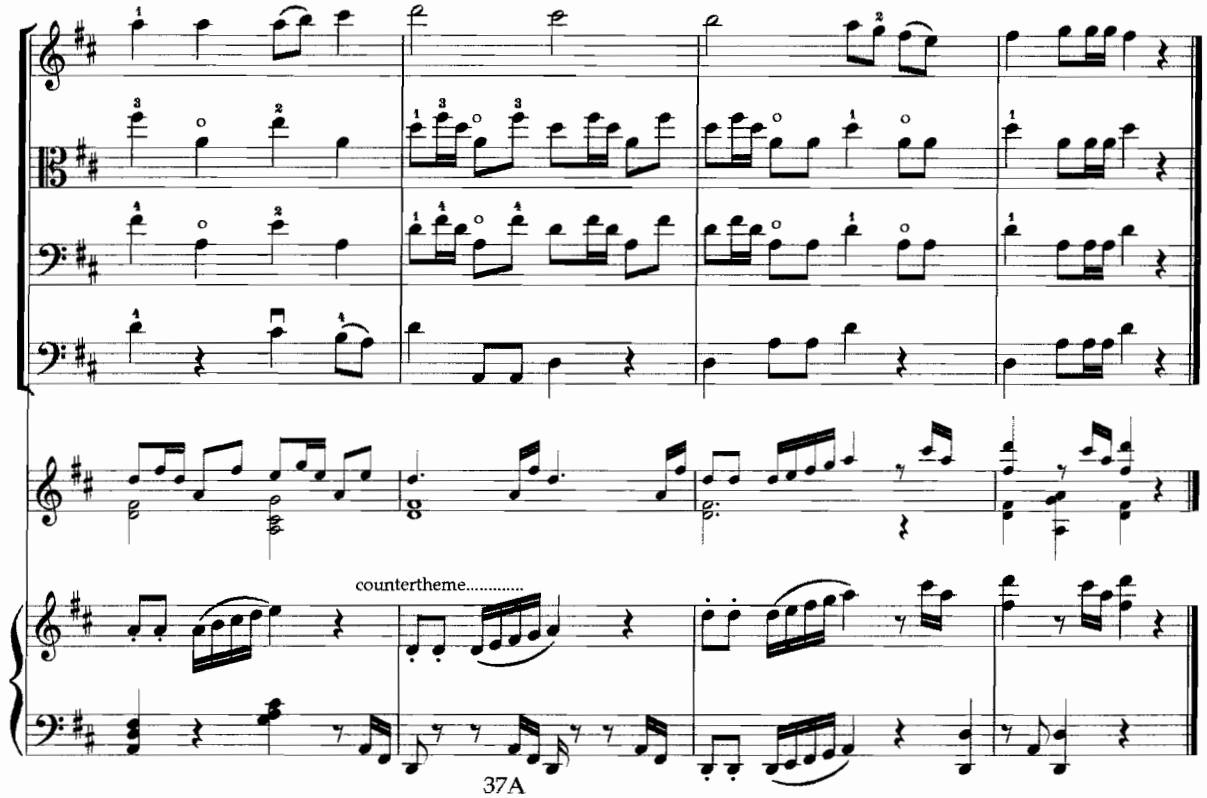
Violins have a whole-step downshift. The thumb leads.

Viola and **cello** keep the hand in the third position while playing the open A string.

Bass has intervalic shifts requiring quick,rhythmical movements. The shifting finger stays down. The D major harmonies are the basis of finding the tones.

Play the eighth, two-sixteenth figures with a loose hand motion, in the upper part of the bow.





Down-shift Drills

"Do-Ti". 8 to 7 for Viola and Cello

Ensemble

Down-Shifts, III to I

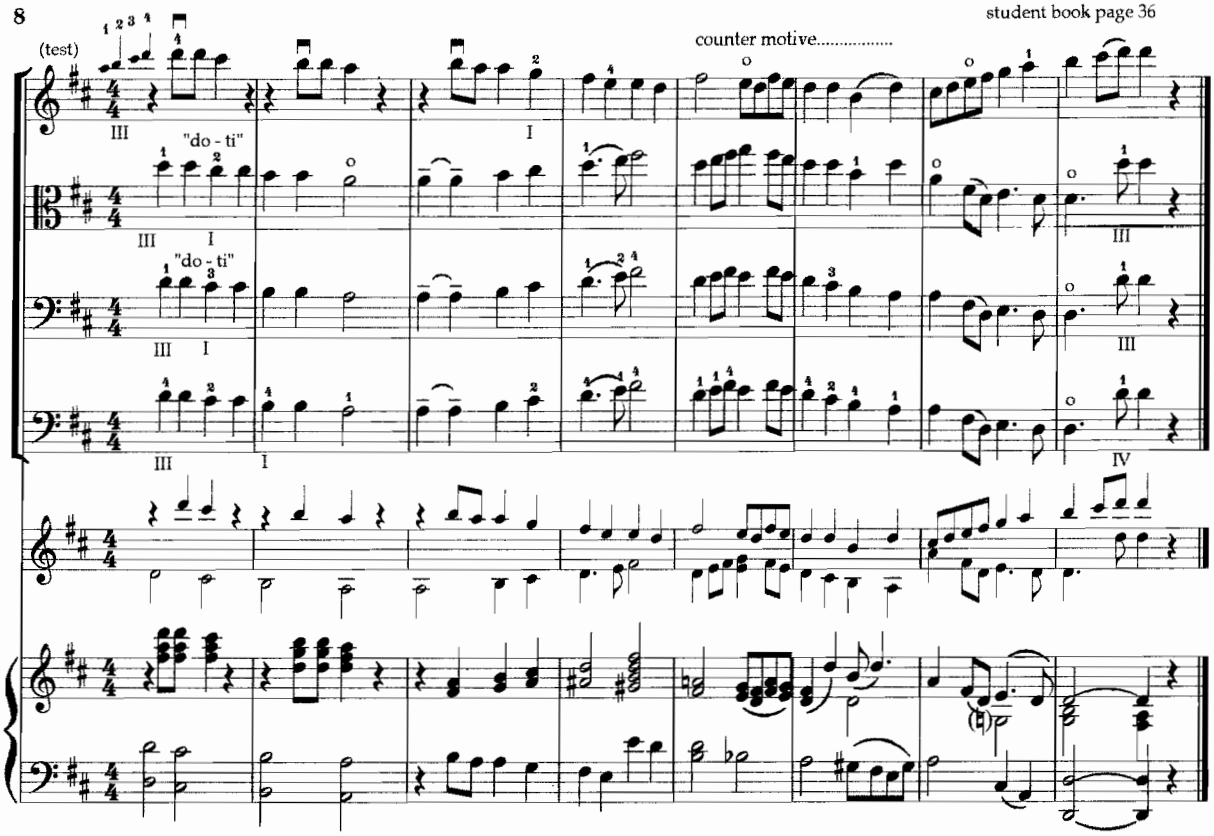
Violins find the starting high D through the test tones from the D major scale. The full scale may also be used.

Violas and cellos have the "Ti - Do" down-shifts, 8 to 7, in the scale, measure 1. Bass and violins shift on other steps. All down-shifting is led by the thumb to the lower position.

REMINDER: For the up-shifts, the whole hand moves as a unit.

Viola has a first to first finger down-shift in measure 6. The last measure (violins excepted) has a new shift: open D to octave D above. This greater distance is guided mainly by sensing the interval. Do it rhythmically.

Keep the left wrist straight while shifting.



Old Oaken Bucket

D Major Ensemble

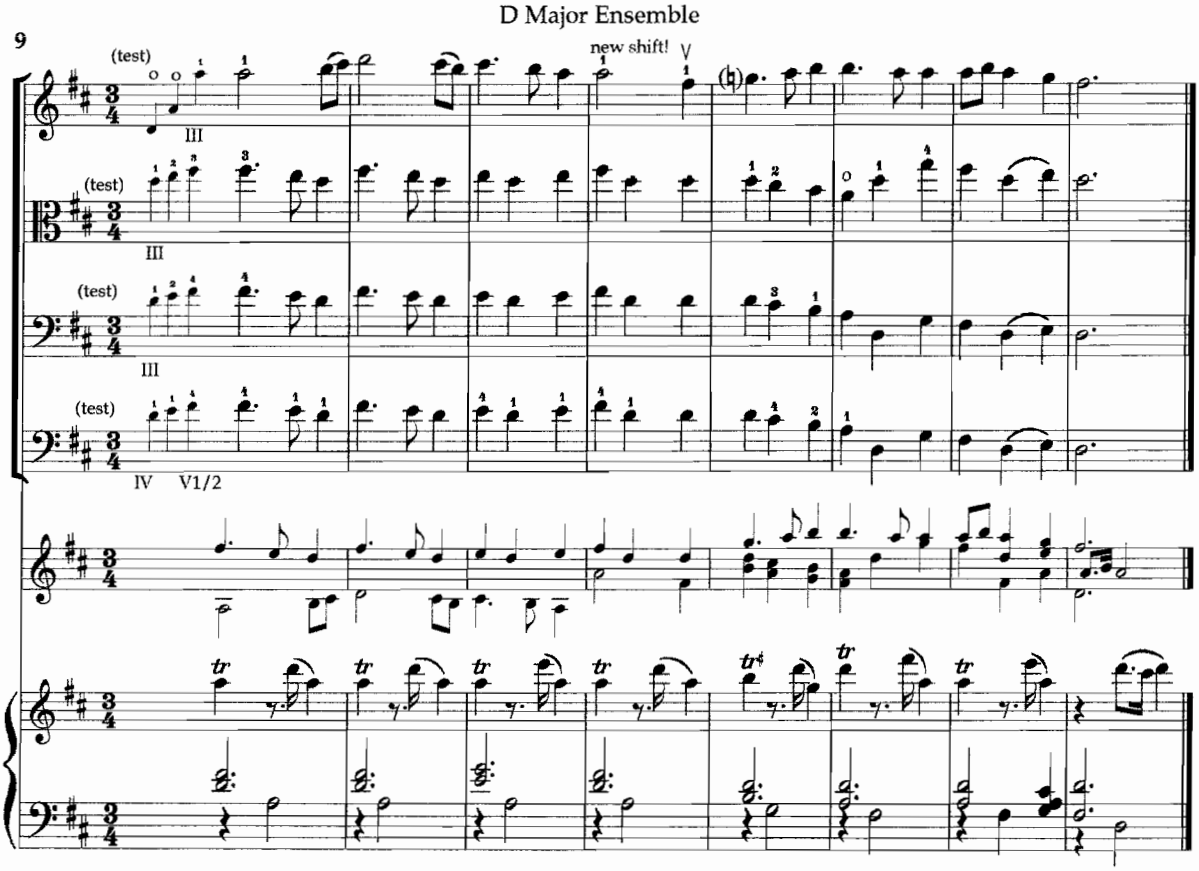
Tones in Higher Positions as Ensemble Drill

The preparatory testing tones form an harmonic link with line 8.

The theme in the lower instruments is joined by a descant, or obbligatio in the violins.

This ensemble is planned as a pitch drill in the higher positions.

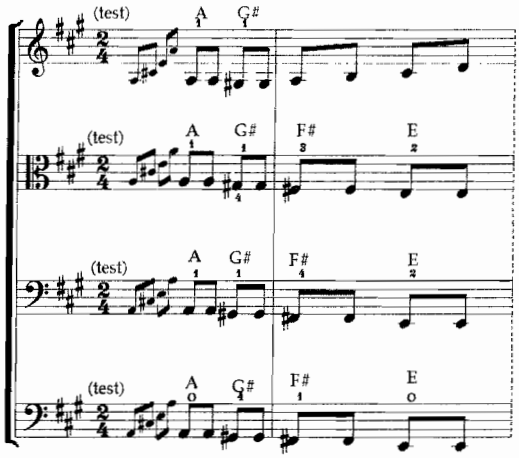
The **violin** has a new down-shift of an interval of a third with the first finger, measure 4.

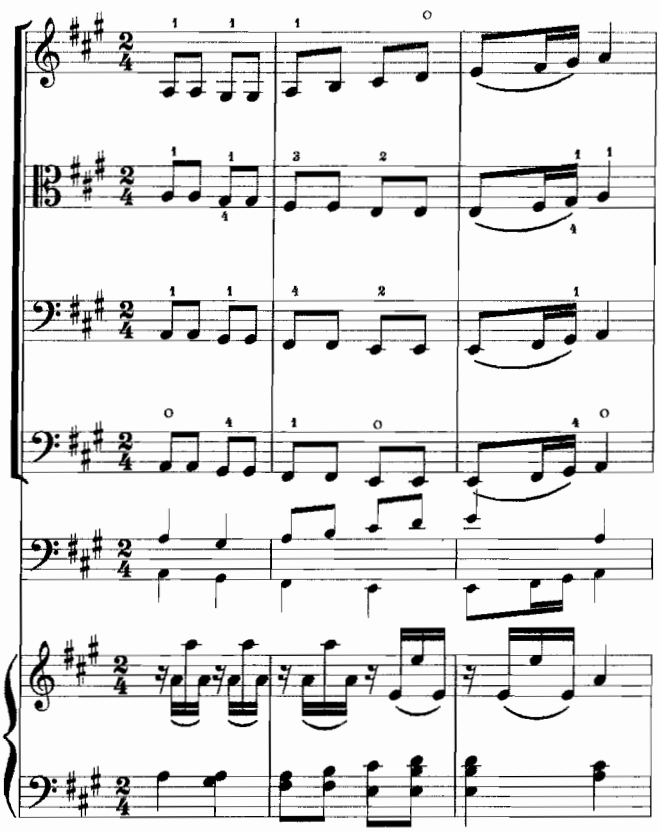


Two Octave Drills in A Major

10 Lower Extension and Positions student book page 37

Measures 1 & 2 as written in student books





A Major in Full Range of Known Positions

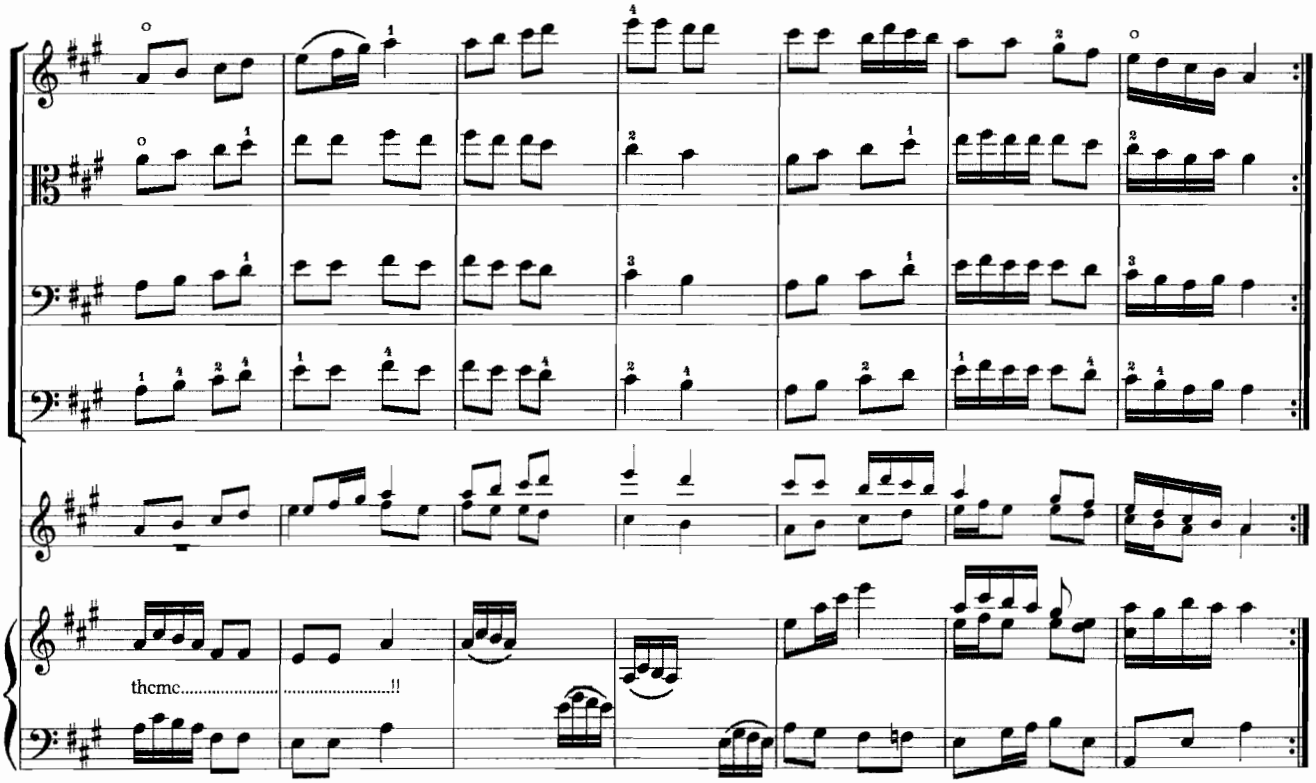
The broken chord of A major supplies the test for the introductory pitches.

The first octave is extended down, then upward as a position drill, with extensions above the first and second octaves.

Violas should drill on A to G#, measure 1, with both fingerings.

Positions are not shown. Students by this time should be able to recognize positions from the fingerings.

The piano has a *leitmotiv* idea, anticipating a coming tune!!



Broken Tonic chord
In Positions

student book pg .37

11

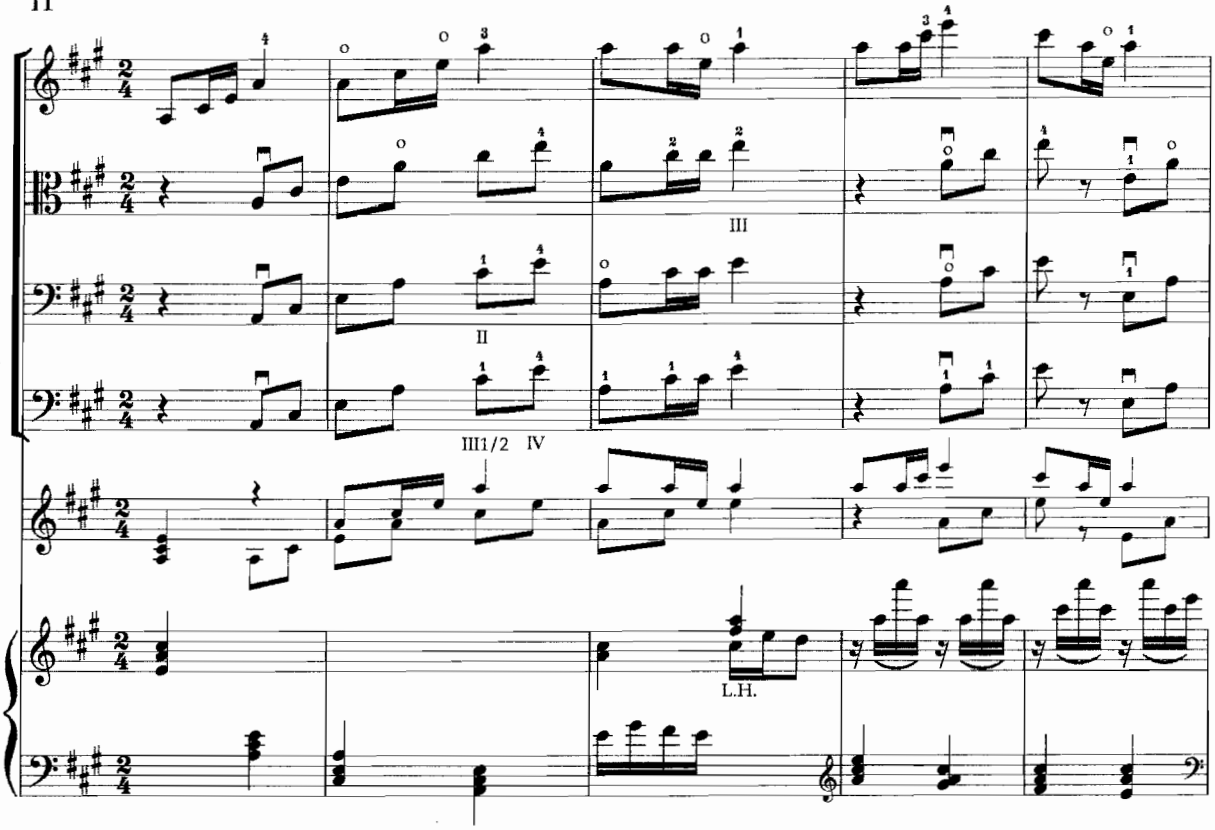
Position Arpeggios in Canonic Imitation.

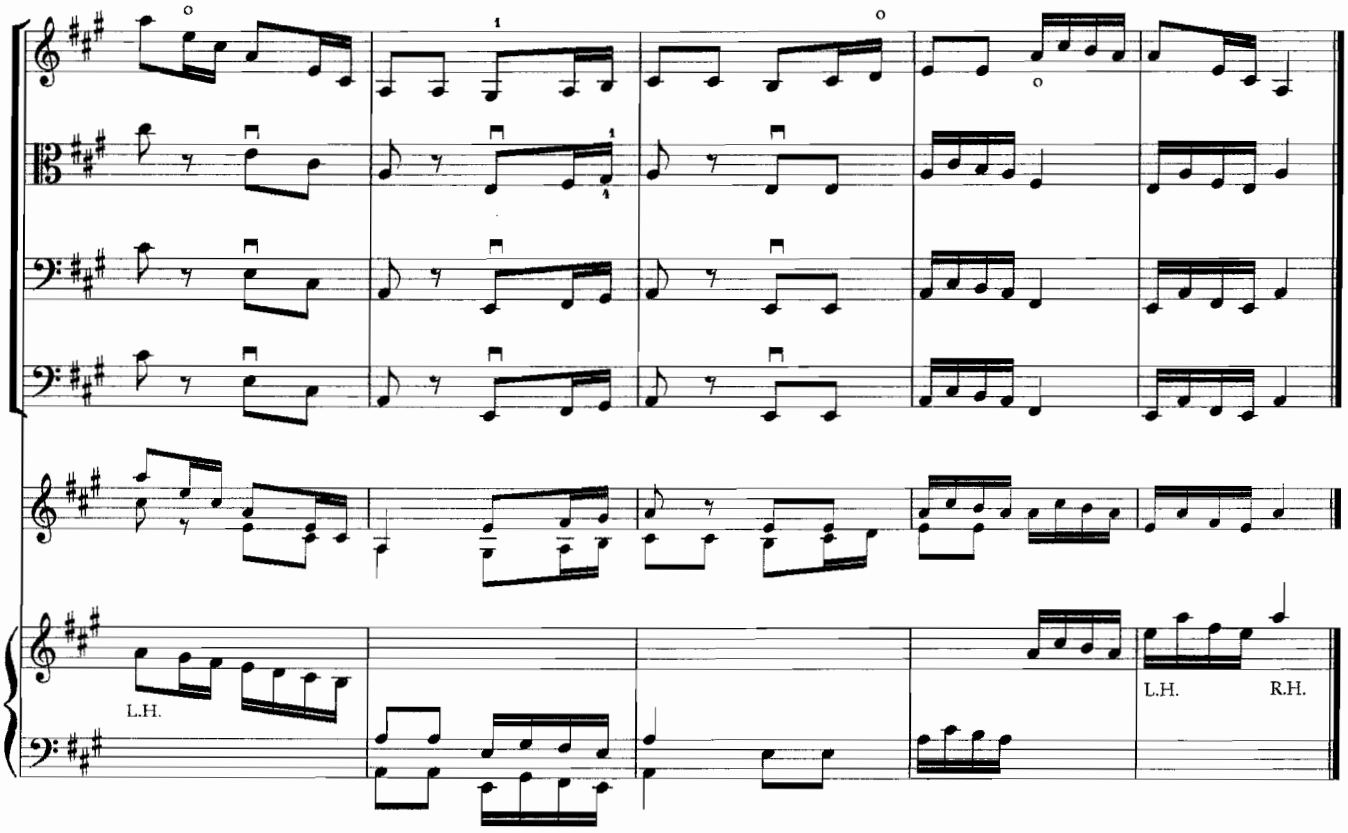
Various new shifts in A major are introduced in the canonic patterns. These require very quick shifting moves.

The "feel" of the beat guides the tempo, from one position to another. The rests play an important part in the rhythm.

For **cello**, measure 3, stay in position while playing the open A. Same for **violin**, measures 3 & 5.

Use the upper part of the bow for the entire exercise. It is the most practical bowing style.





Excerpt from
The Arkansas Traveler

12 Unison and Ensemble

Traditional American

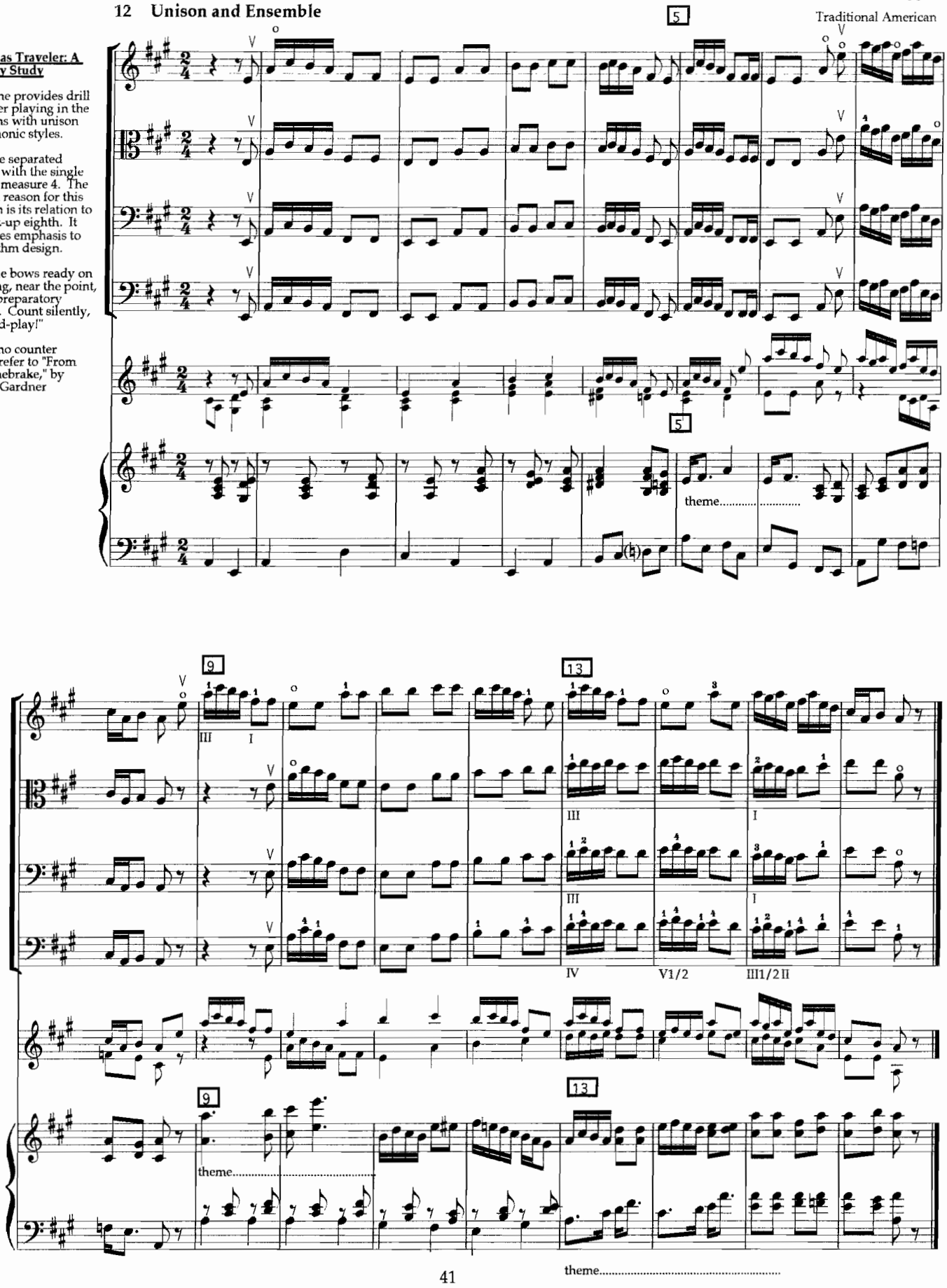
Arkansas Traveler: A Velocity Study

This tune provides drill for faster playing in the positions with unison and canonic styles.

Note the separated eighths with the single flags in measure 4. The musical reason for this notation is its relation to the pick-up eighth. It also gives emphasis to the rhythm design.

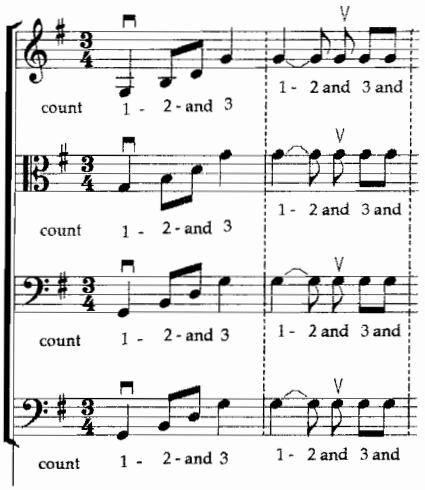
Have the bows ready on the string, near the point, for the preparatory up-beat. Count silently, "one-and-play!"

The piano counter themes refer to "From The Canebrake," by Samuel Gardner

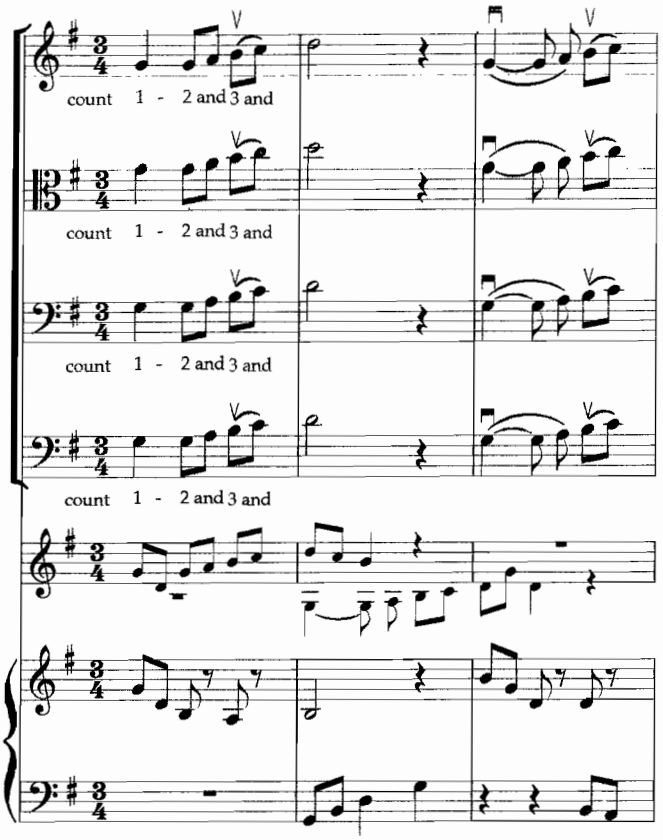


G Major Review
With Positions

Preparatory PitchTest and Rhythmic Drill
as written in student books



13 Drilling The Dotted-quarter Eighth



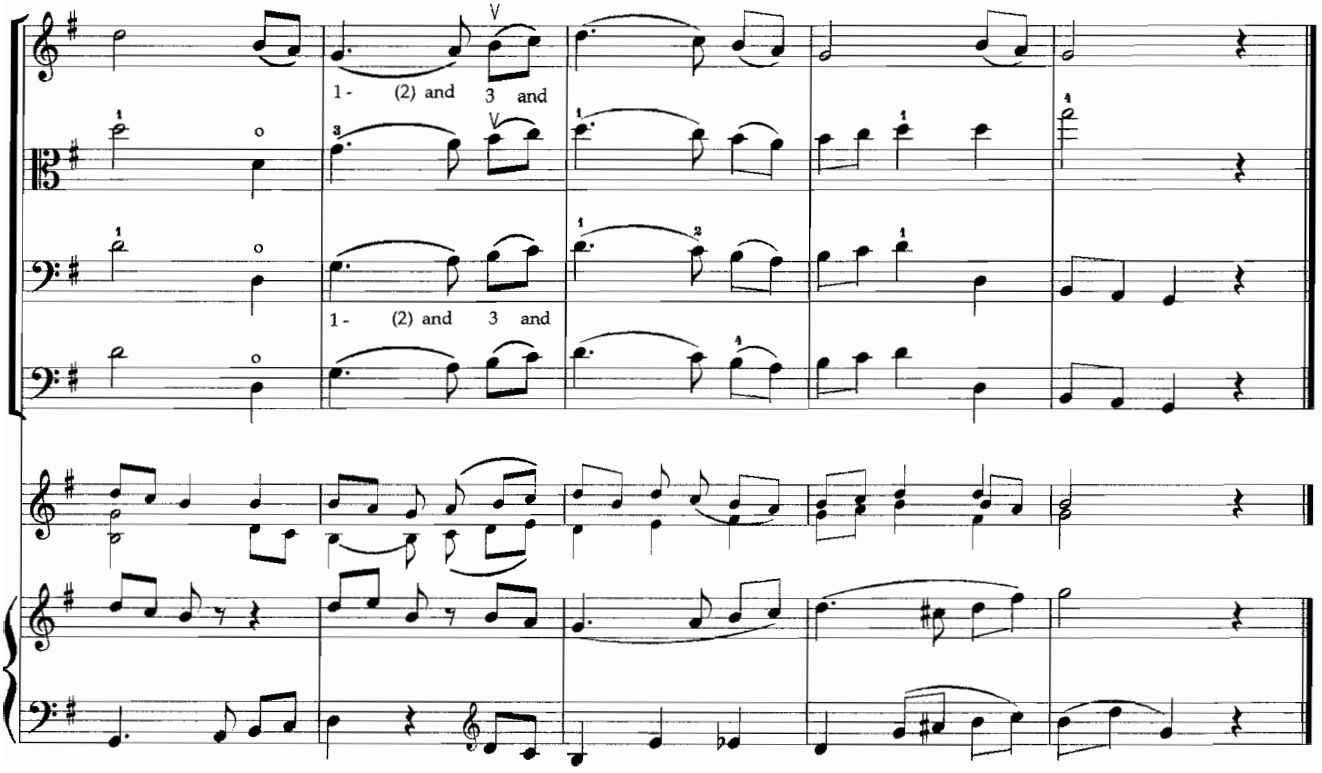
Review of G Major, Dotted Quarter-Eighth in 3/4, With Positions

Drill this rhythm (measure 2, above) on single tones and the G major scale before playing the line. Use the "test" pitches in measure 1 to find the starting tone for line 13.

Notating the eighths with single flags makes clear the use of the dot. (This rhythmic detail can be reviewed in Chapter 3, D major).

Viola and **Cello** have a whole-step shift to third position, measure 3 to 4, C to D. Bass shifts a half-step, B to C.

These tones are repeated for a down-shift drill.



14

New Positions for Cello and Bass

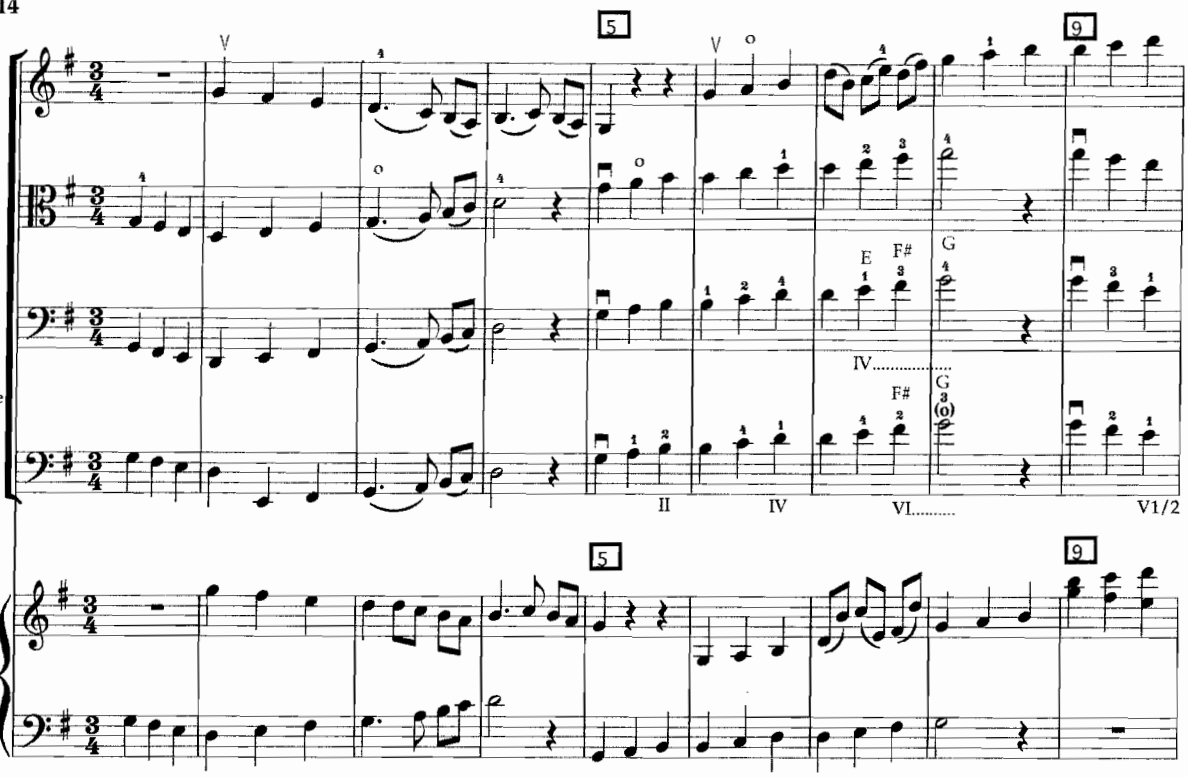
Violins: Be ready with the up-bow on the string in measure 2.

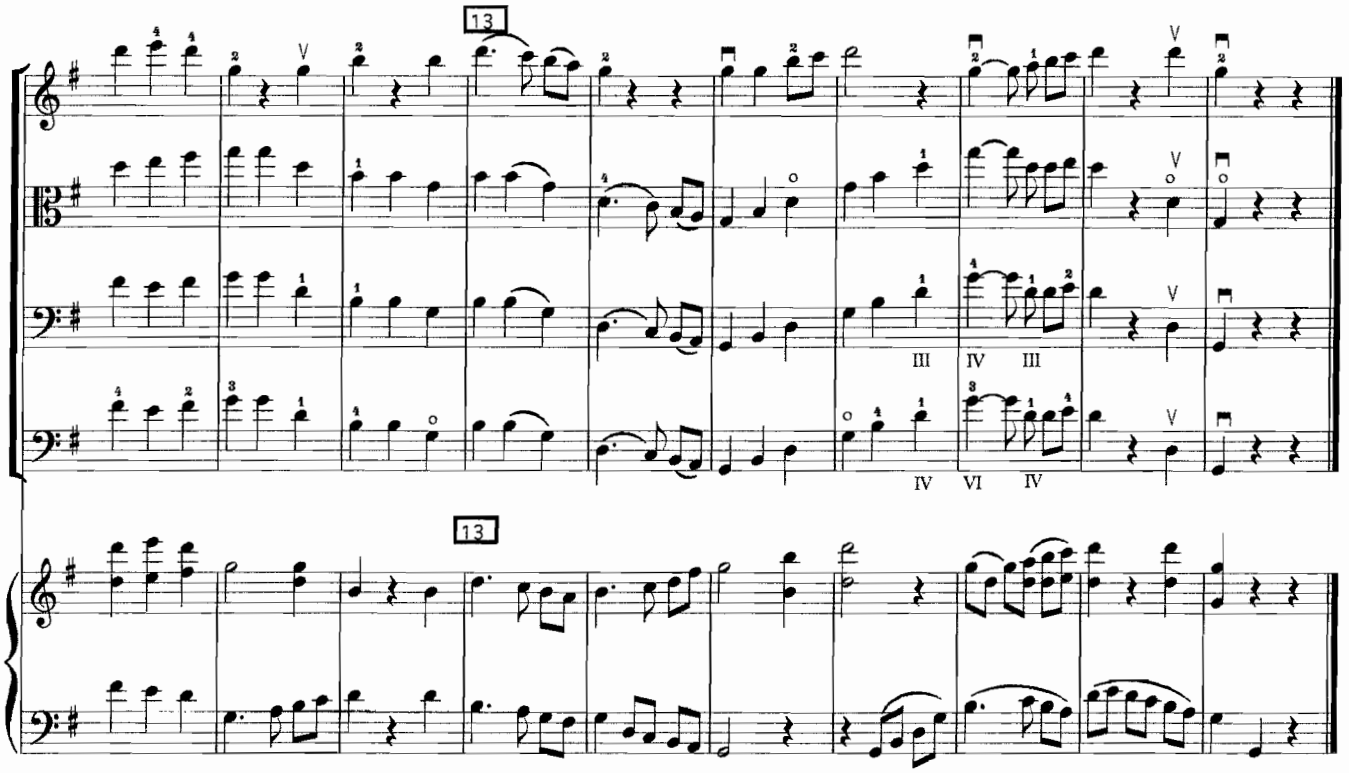
Two new positions are introduced: Cello to IV, Bass to VI. They are an extension of the G major scale into the higher positions along the scale line.

Discovering the new fingerboard areas thus becomes very easy. The natural ear-sense guides the intonation.

Bass plays the high G in VI position, as an **harmonic** with the third finger. The first and second fingers MUST BE RAISED and the string touched lightly with the third finger. The harmonic is an octave above the open G string. (Refer to the principle of independent finger placements in the "Plan of the Book,," and in Chapter I, Ex. 5.). After the note is located it is important to learn it with a firm finger pressure

The thumb rests on the fingerboard for the bass, VI pos.





First Noel
in D and G Major

15 **Unison and Ensemble**

G Major

"First Noel" in G and D Major as Modulation Drill

Have the bows ready for the third count pick-up.

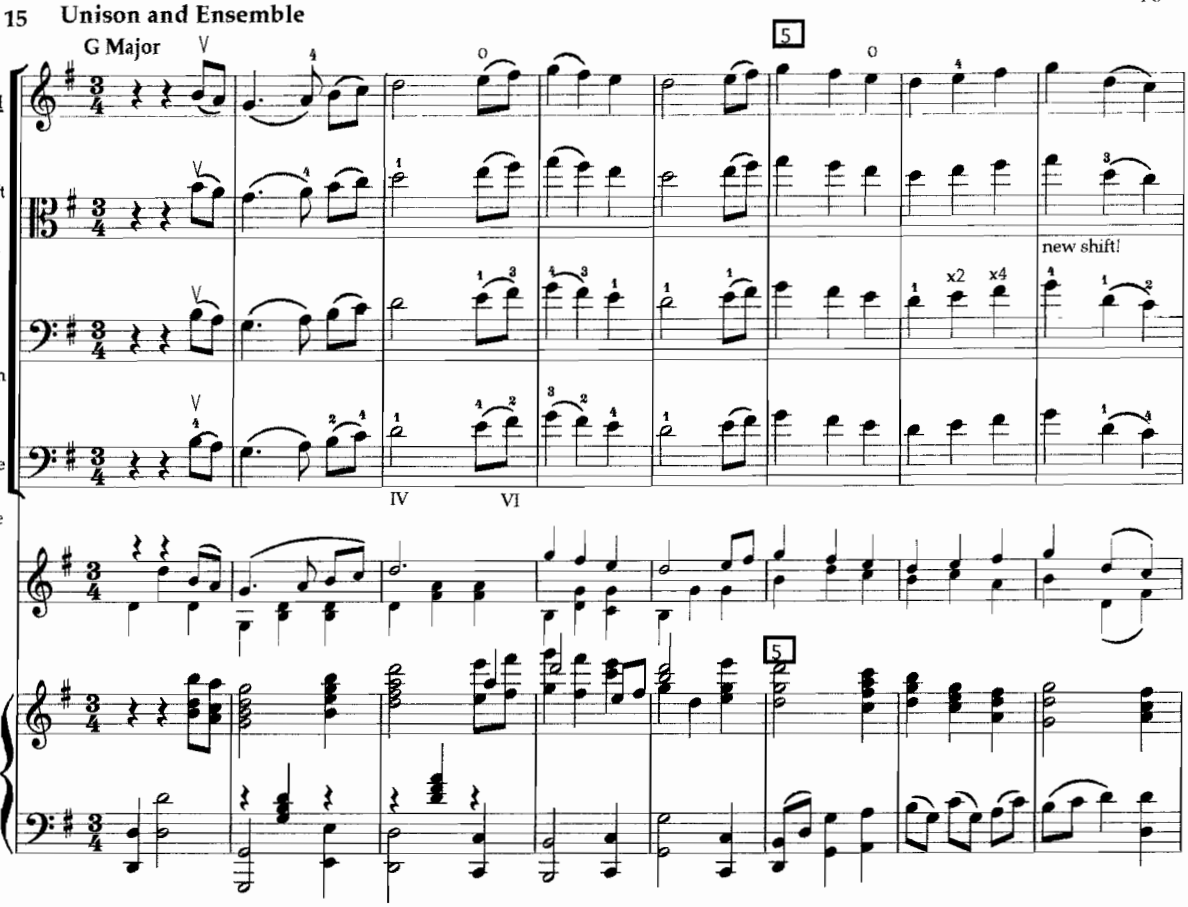
Viola has a new down-shift from III to I in measure 7. The whole hand goes directly to the first position with the thumb initiating the movement.

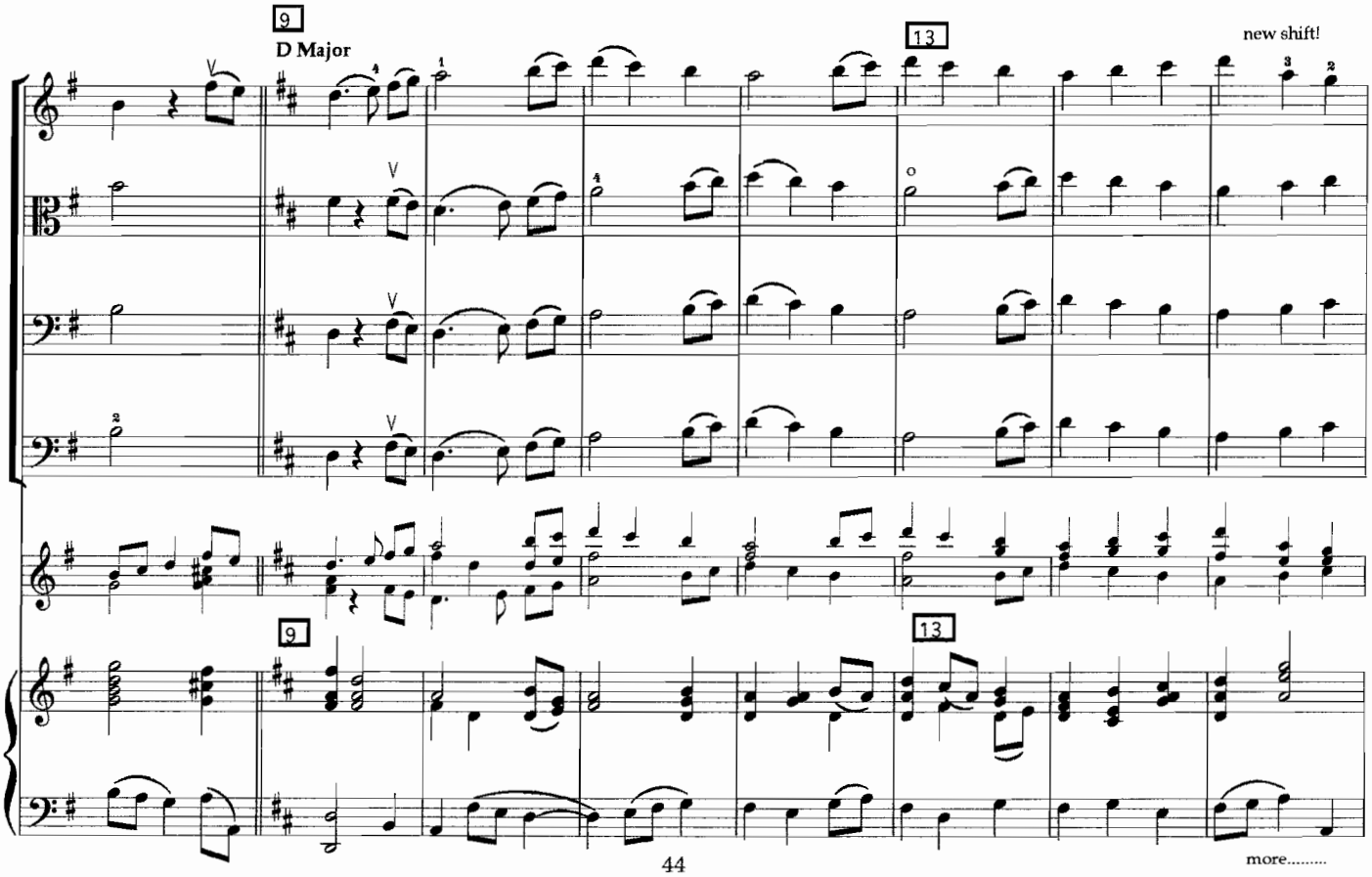
Cellos, in measure 7, take the high G as an extended fourth finger so as to be in place for the following D, in third position.

The melody modulates from G to D major, employing the canonic style of ensemble.

Measure 15 has the same ne down-shift for violin as the viola had in measure 7.

At measure 17, the bows stay on the string during the rest, ready for the pick-up in the viola, cello and bass parts.





more.....

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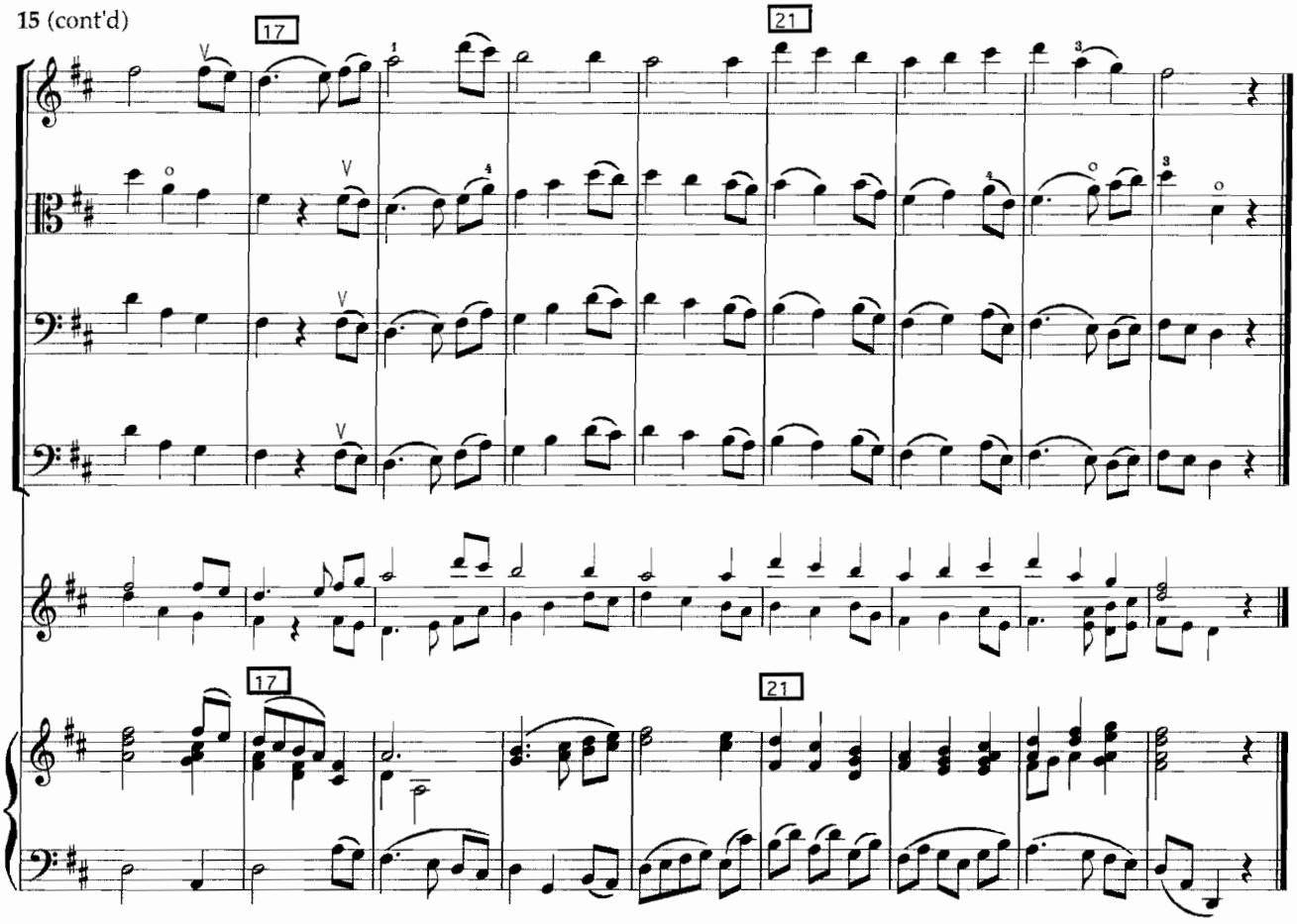


Chapter 12 - Eb Major

Instructional Guide

Positions:

Violins, violas - III, Cello - III & IV (plus II position on the D string), Bass - V & VI

Objectives:

1. To be able to play in a "lowered first position"
2. To improve fourth finger skills for violin and viola
3. To learn to extend the playing range in Eb up and down
4. To learn the dotted-eighth sixteenth in "eighth time"
5. To learn 9/8 meter
6. To learn IV position (cellos) and V position (basses)

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

General Teaching Hints:

SINGING. New tunes are sung at first before playing in this Chapter!

BOWING. Long, smooth bow strokes will be required for the performance pieces in this Chapter. This is a good time to use vibrato.

Chapter 12 - Eb Major

Positions - Vn, Va; I to III, Vcl, I to IV

Bass, 1/2 to VI

1 Eb Major Scale - First Octave

play twice

First Octave of Eb Major - Without Signature

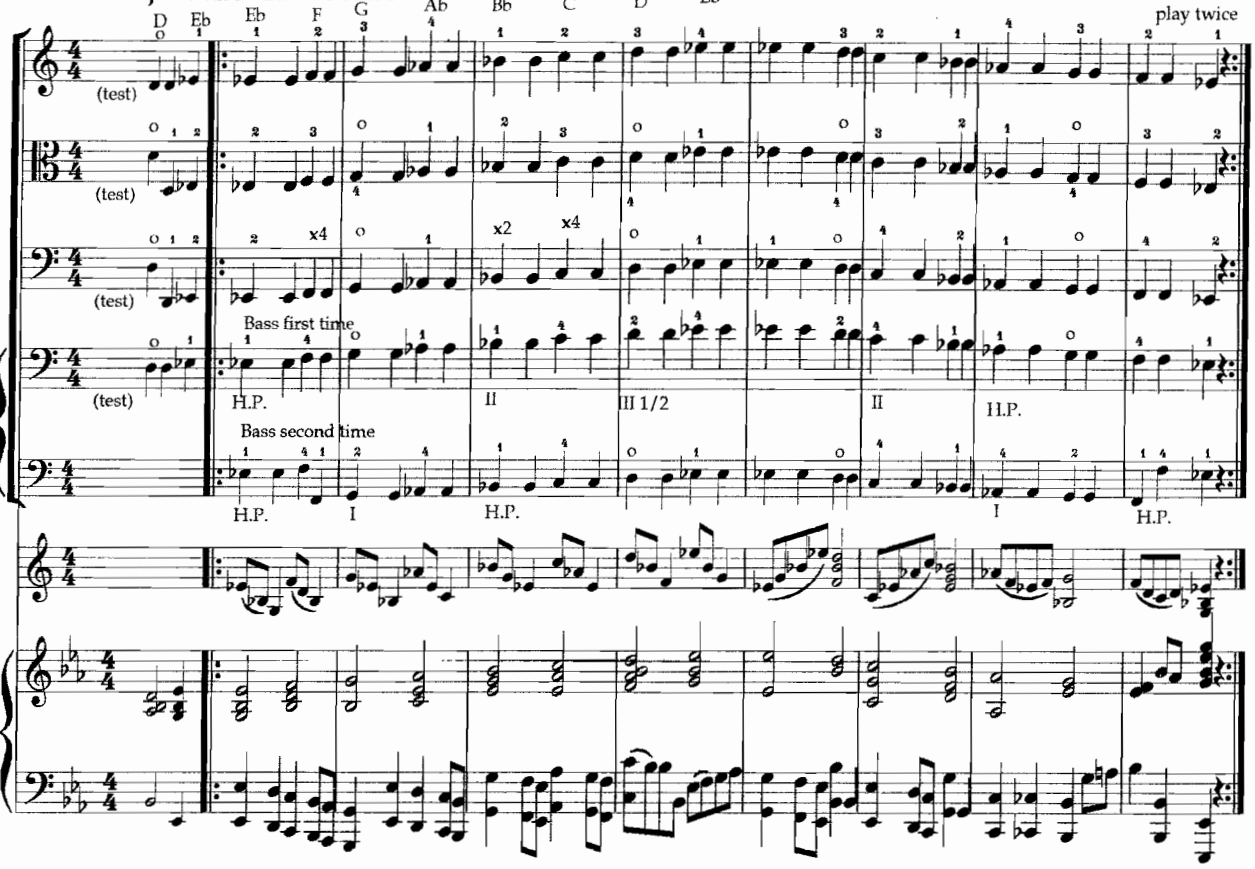
Think the leading tones, D - Eb, as "ti-do," steps 7 & 8 of the Eb scale, with the moveable "do."

This key with three flats requires the left hand to be placed in the lower part of the first position, generally referred to as "lowered first position."

Cello uses the extended finger spacings.

Bass employs half position through III 1/2 position. The two staves for the bass give the range of two octaves.

Basses maintain the tones below the first octave through the leap of an octave in half position. Watch for the shift in measure 2, half to first position.



2 Eb Major with Signature

play THREE times!

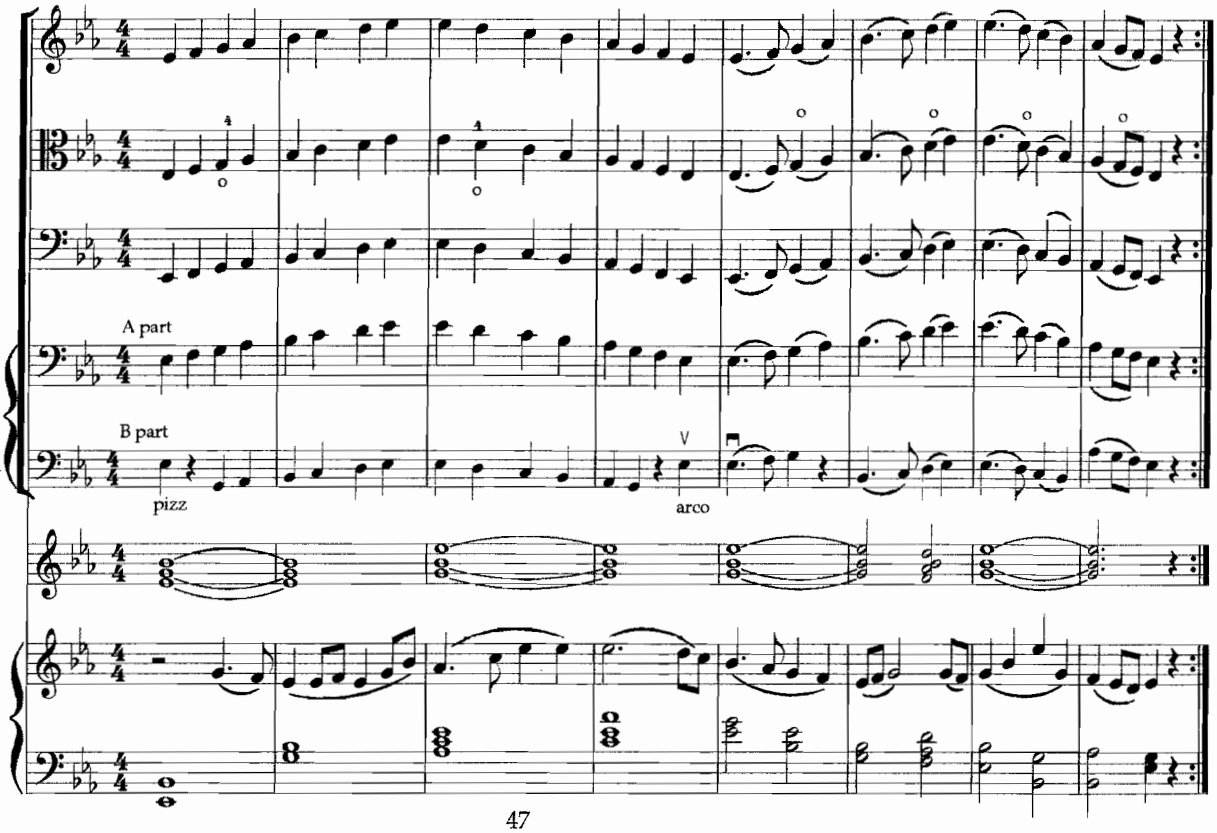
Eb Major - With Signature

3 Flats Eb Bb Ab

Reminder: Teachers should analyze the signature with their students, showing how the signature derives from the scale in line 1. The three necessary accidentals now appear at the beginning of the line.

This scale has two rhythmic patterns. This adds drill in finger and bow timing.

Bass repeats the upper and lower tones of the key, with a variation of pizz and arco. On the third repeat, basses play divisi with the B part pizz.



Arpeggios in Eb Major

3 Ensemble

student book pg 39

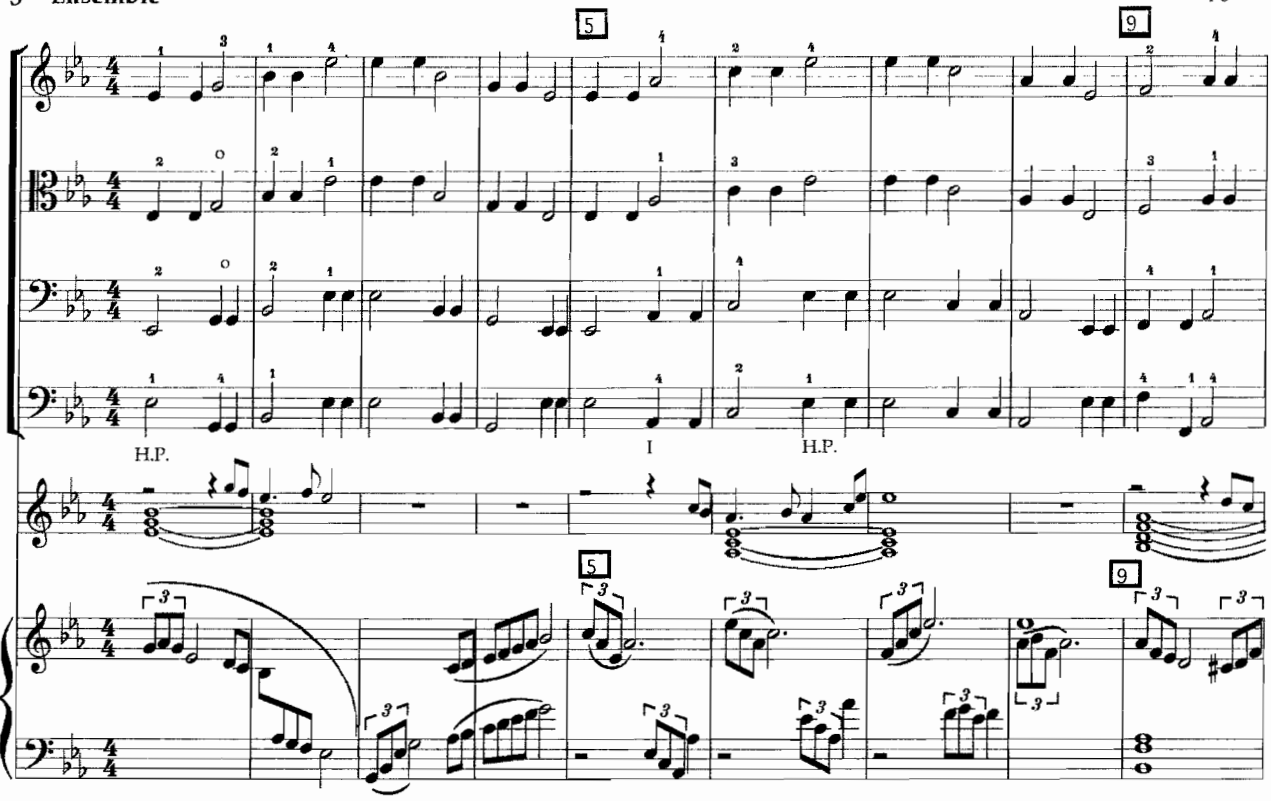
Basic Chords

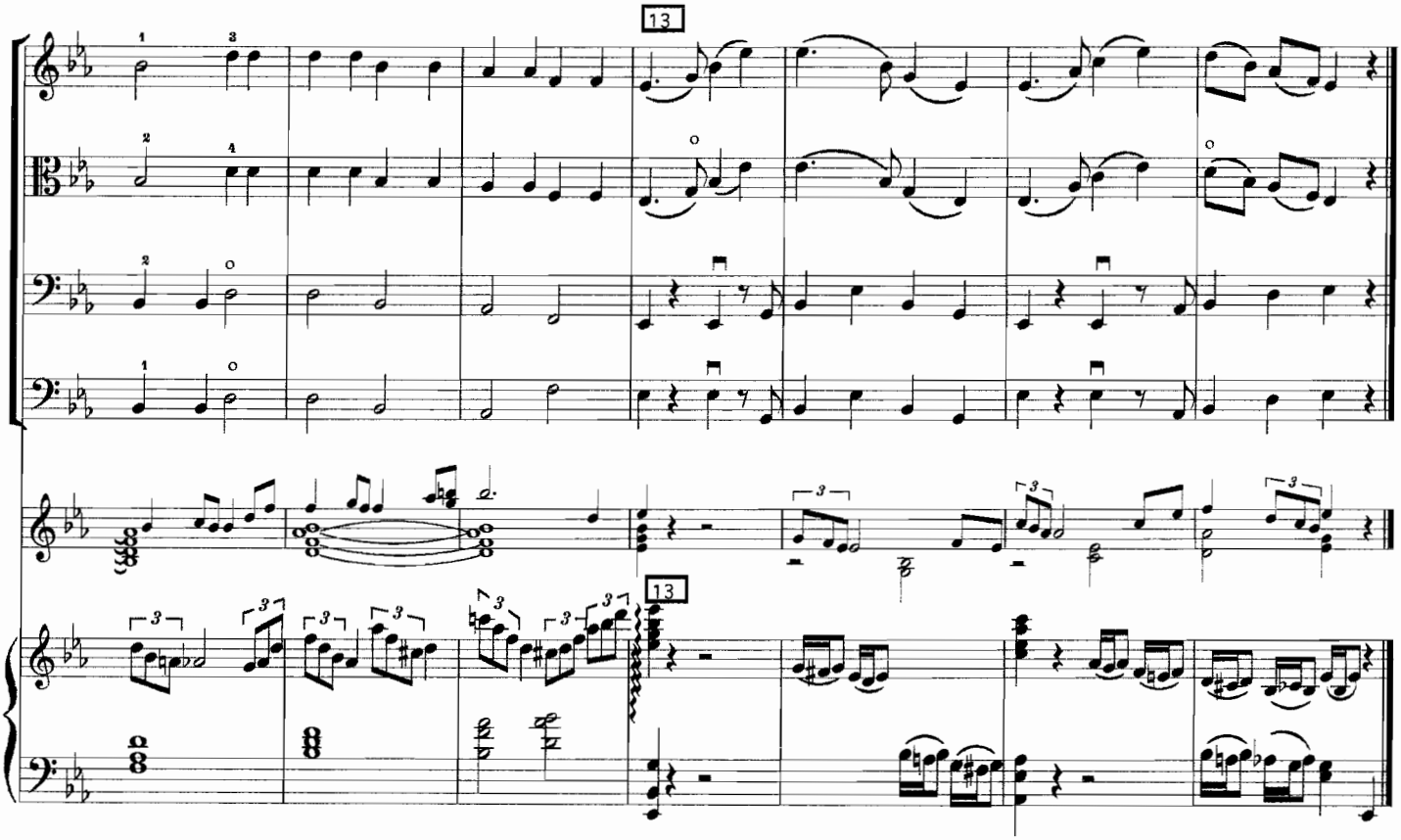
Basses introduce the lower tones with an interval of a sixth in the half position.

The basic chords, I, IV, V7 help the ear feel the intervalic design.

The rhythmic details at measure 13 require precise timing.

The "basic" piano part has counterthematic patterns superimposed on the broken chords in the strings, forecasting a tune to follow!





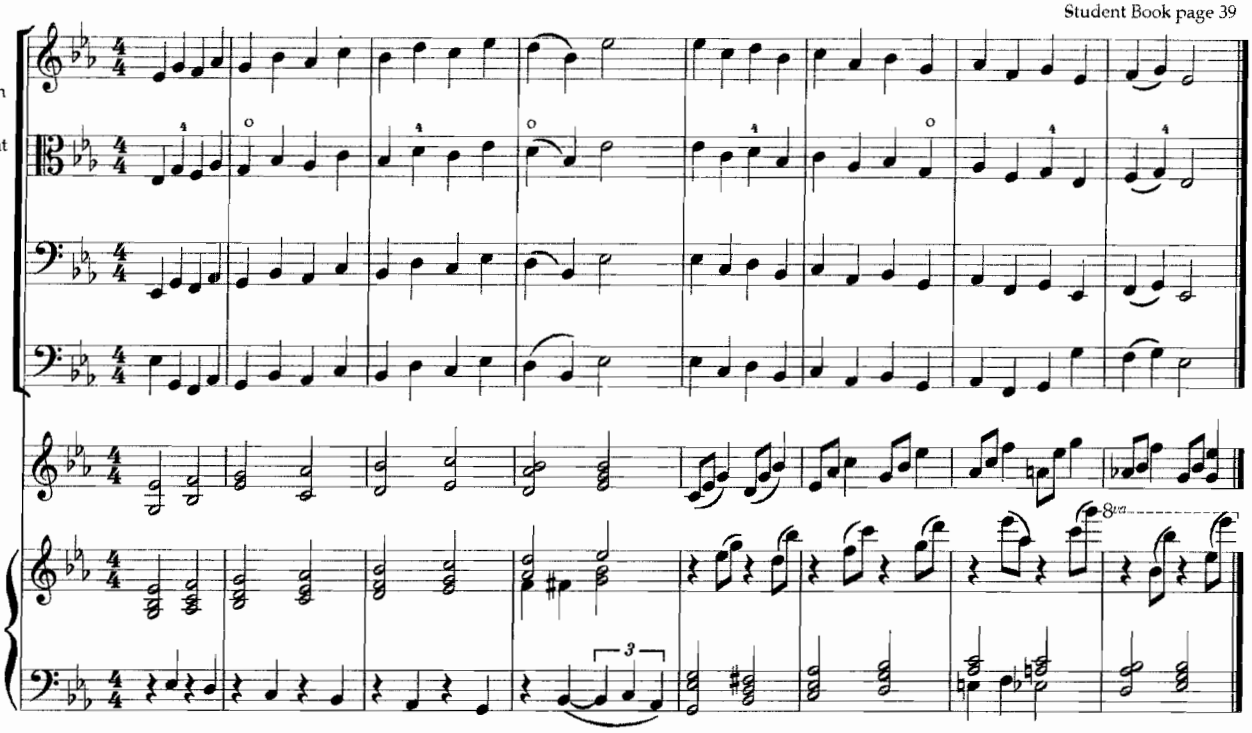
4 Broken Thirds

Broken Thirds in the First Octave

Viola must use both 4th finger and the open string in this line. This is very important in that it requires the player to utilize the maximum width of first position.

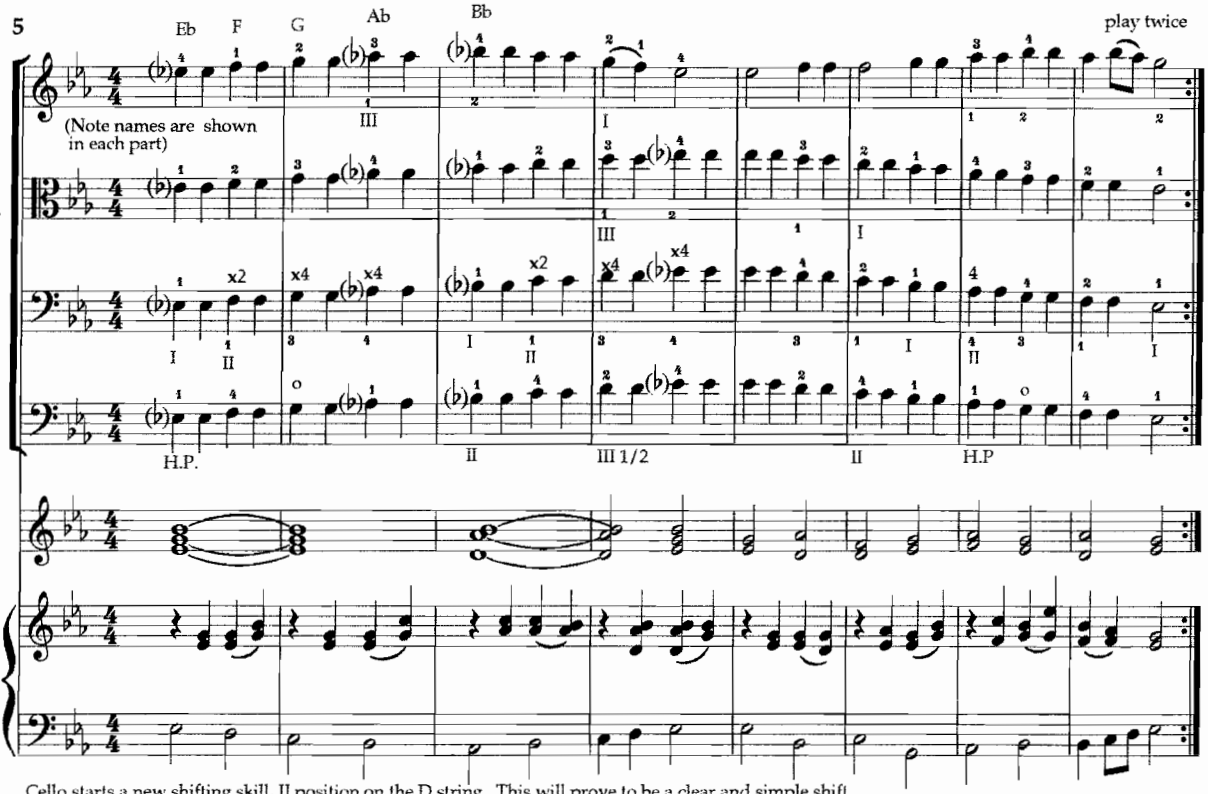
Students with short fingers can move the hand slightly for the fourth finger extension and return to the natural position for the low first finger!

This can be done in a very smooth and subtle shifting style all within the low first position.



Eb Major - Second Octave With Positions

Eb Major-Violin Incomplete Second Octave



Second Octave of Eb Major With Positions

Violins play the incomplete second octave, or the first five tones of the scale. This serves as a counterpoint to the full second octave for the other instruments.

Two sets of fingerings are shown to develop the first and higher positions. Use the upper set first to establish pitches. On replays employ the lower set, except bass. Each part lays the groundwork for advanced shifting.

Violin and Viola

For the shift to III position in this three-flat key, do not let the palm of the hand rest against the upper bout. It cramps the vibrato. This hand position can be considered as lying in a low III position, subtly related to the lowered I position. The true pitches are, in the last analysis, the best guide for a relaxed and comfortable left hand position.

Cello starts a new shifting skill, II position on the D string. This will prove to be a clear and simple shift, guided by the ear. Going from II to I across the strings (measures 2 to 3), requires the help of the thumb for the backward extension of the first finger, Ab to Bb. On the up-shift the whole hand moves (thumb included!).

6 Arpeggios With Positions

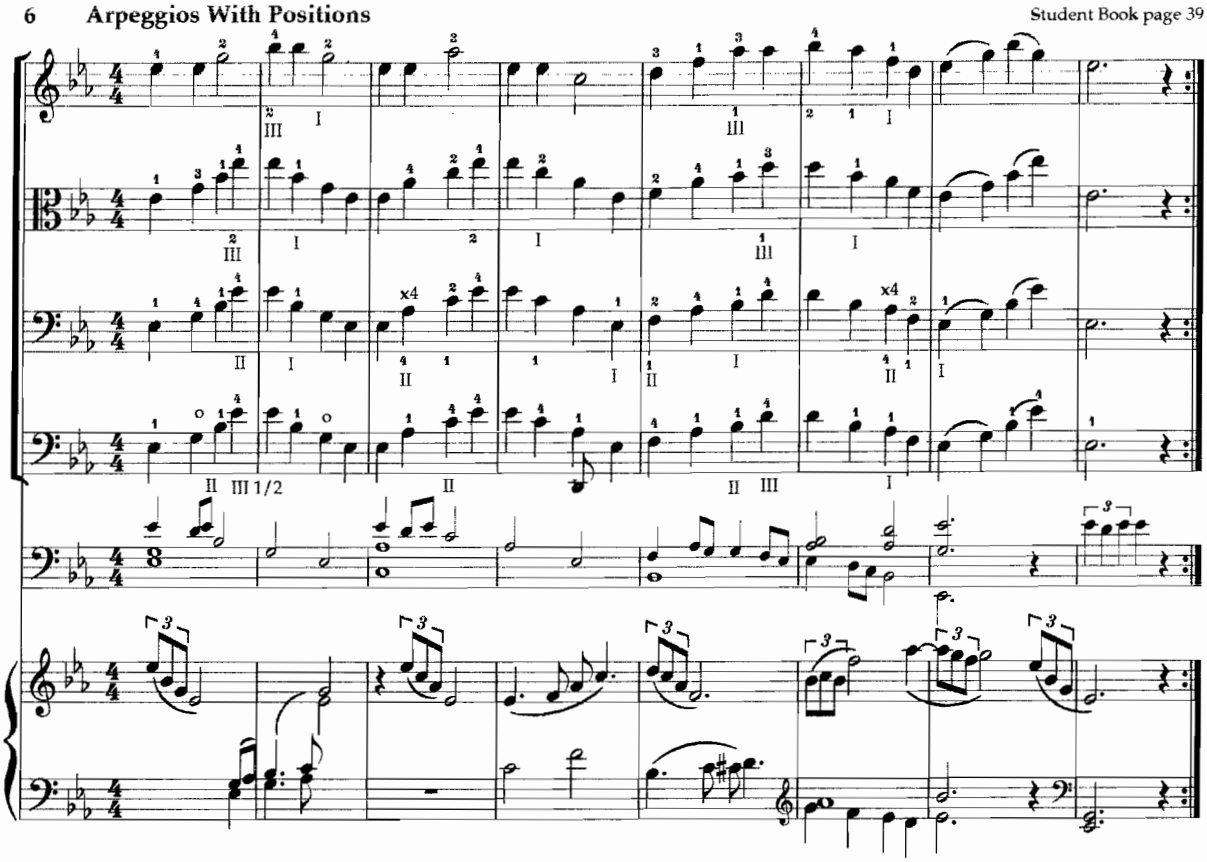
Arpeggios In The Second Octave

Violins, violas and cellos start with the upper fingerings. Bass has one set only.

Be sure to use the lower fingerings on replay. DEVELOP ALL FINGERINGS!

In each up-shift the shifting finger stays down until the next tone is placed, then released.

All down-shifts are best guided by the thumb initiating the shift. With practice, the thumb-hand actions should be as close as possible to a single movement!



Eb Scale With Lower Tones

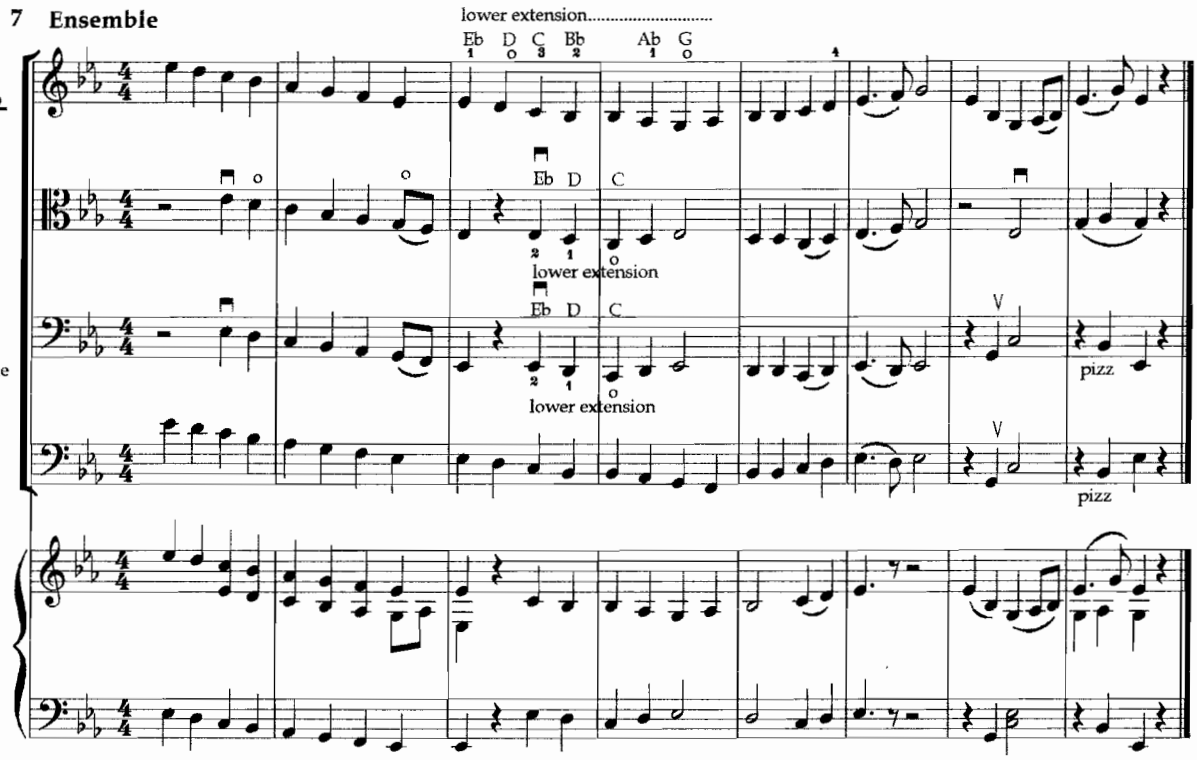
7 Ensemble

Lower Extension of Eb Major

Violin, viola and cello extend the first octave down to the lowest compass of Eb, in the first position.

Bass uses the two-octave range from III 1/2 to the half position.

This scale pattern is woven into an ensemble form.

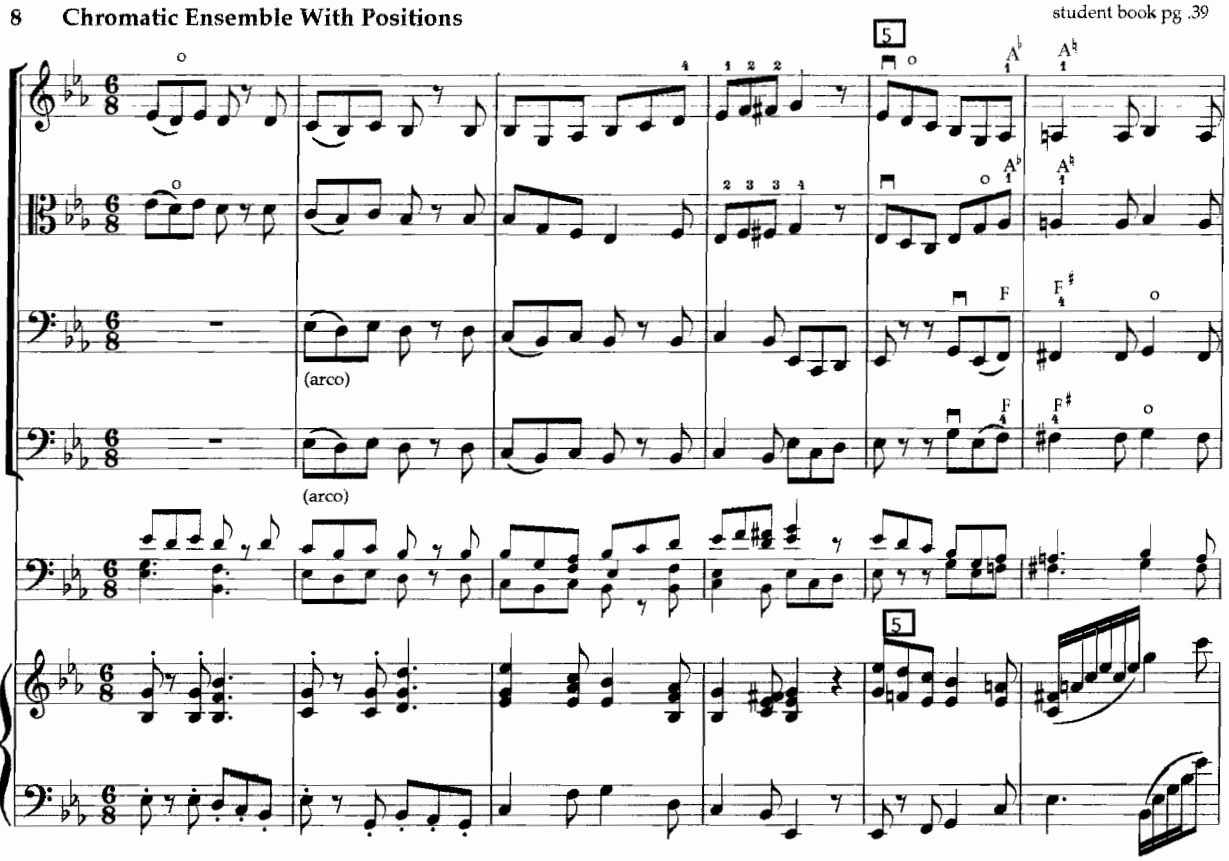


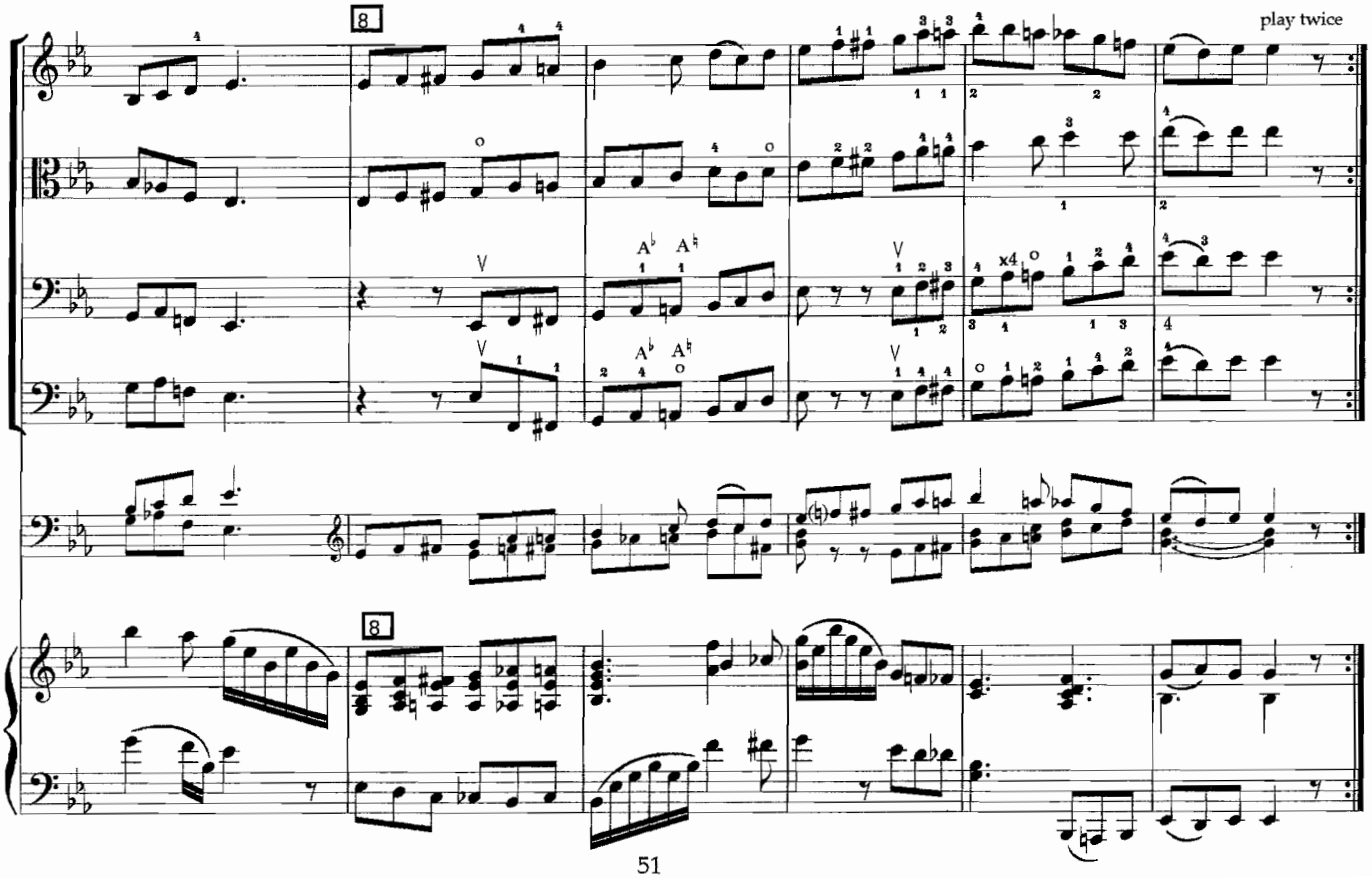
Eb Major With Chromatics

Review the chromatic fingering principles in Chapters 2 & 3, relative to the "same-finger" half-steps.

Play in six beats. Use both fingerings, upper set first.

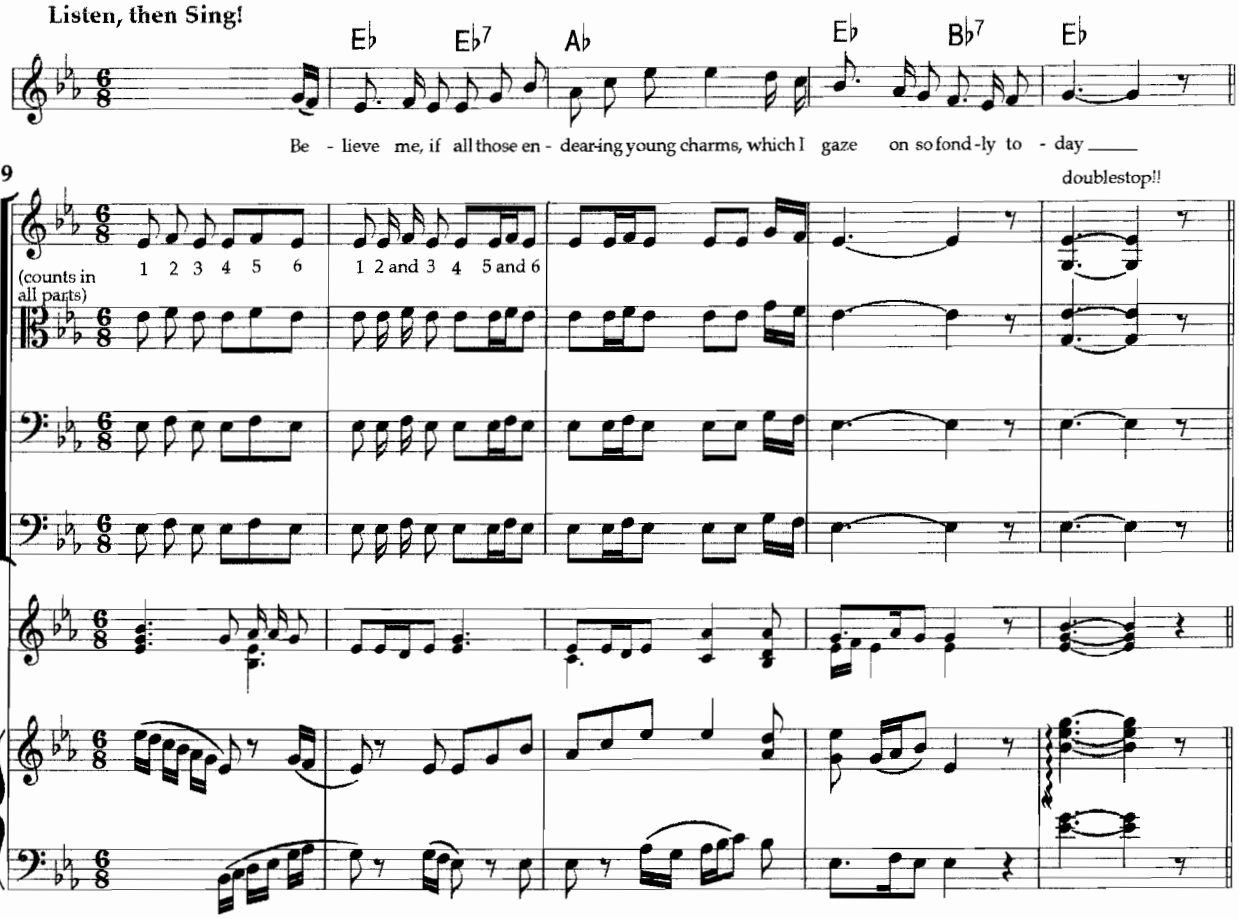
Keep the bow on the string for the eighth rests in measures 1, 2 and 3.





The Dotted Eighth and Sixteenth in 6/8 Time

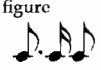
Listen, then Sing!



"Listening and Thinking" as Preparation for the Dotted Eighth-Sixteenth in 6/8

Start with the rote approach and teach the song!. Play the entire melody so the students hear the pitches and rhythms. Follow with the visual approach showing the notation.

Examples 9, 10 and 11 have a stepwise rhythmic breakdown and reconstruction of the figure

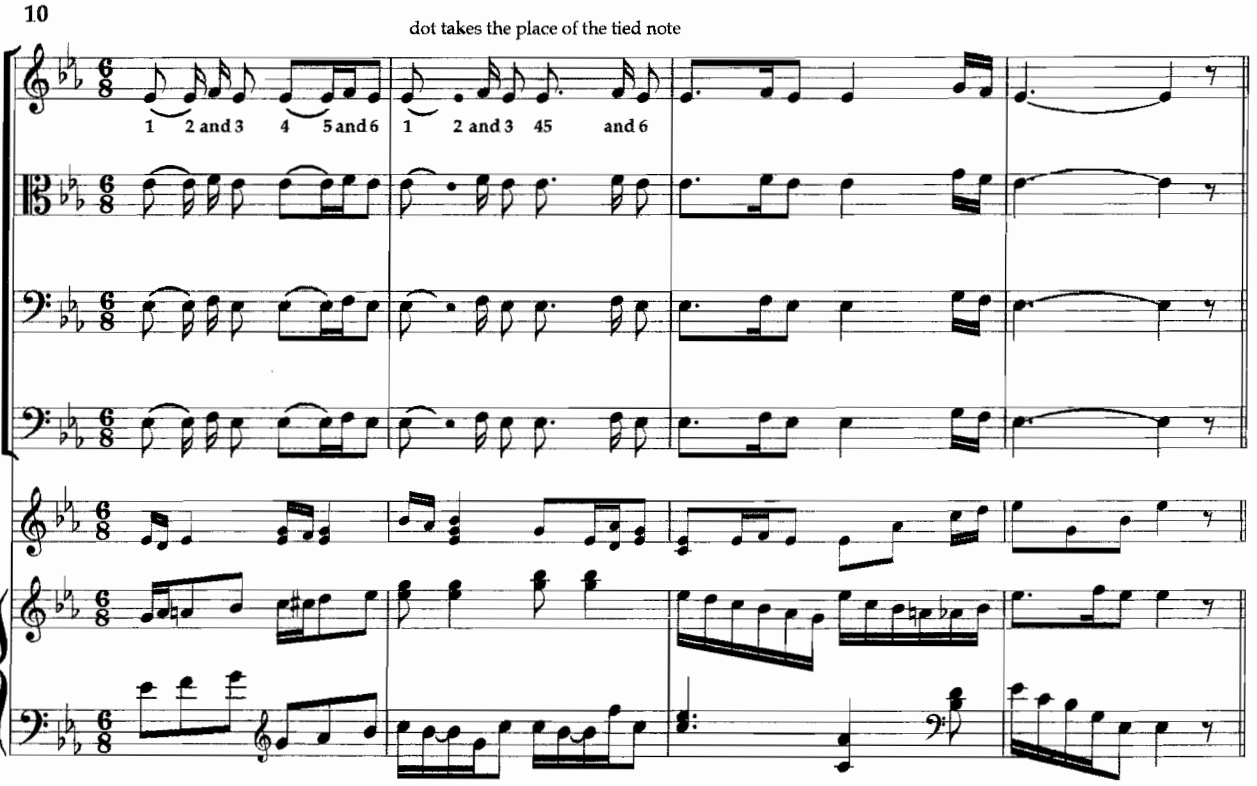


in 6/8.

The first step towards this end is the subdivision of the eighth into two sixteenths in 6/8 time, using the style of single-flag notes.

Play in six and then in two beats to establish the pulse for the feeling of the sixteenth notes.

Tieing First and Second Eighths for the Dotted Eighth And Sixteenth



Tie Into Dot in 6/8

Refer to Chapter 3, Ex. 2 for a full analysis of the dot.

The second step leading to the dotted eighth-sixteenth in 6/8 is through the tie. First to second eighths are tied, then the tied note "shrinks" into a dot!

Play *pizzicato* in six beats first so the tied note (rest) will propel pupils toward the second sixteenth.

The dot is again shown, first in the usual place for the second count, then shifted near the note, as is customarily written.

The use of the single-flaged sixteenths is related to the single-flagged eighths, as first shown when the dot was introduced in Chapter 3.

11 Preparing the "Pick-up" (up-beat) on Count 6

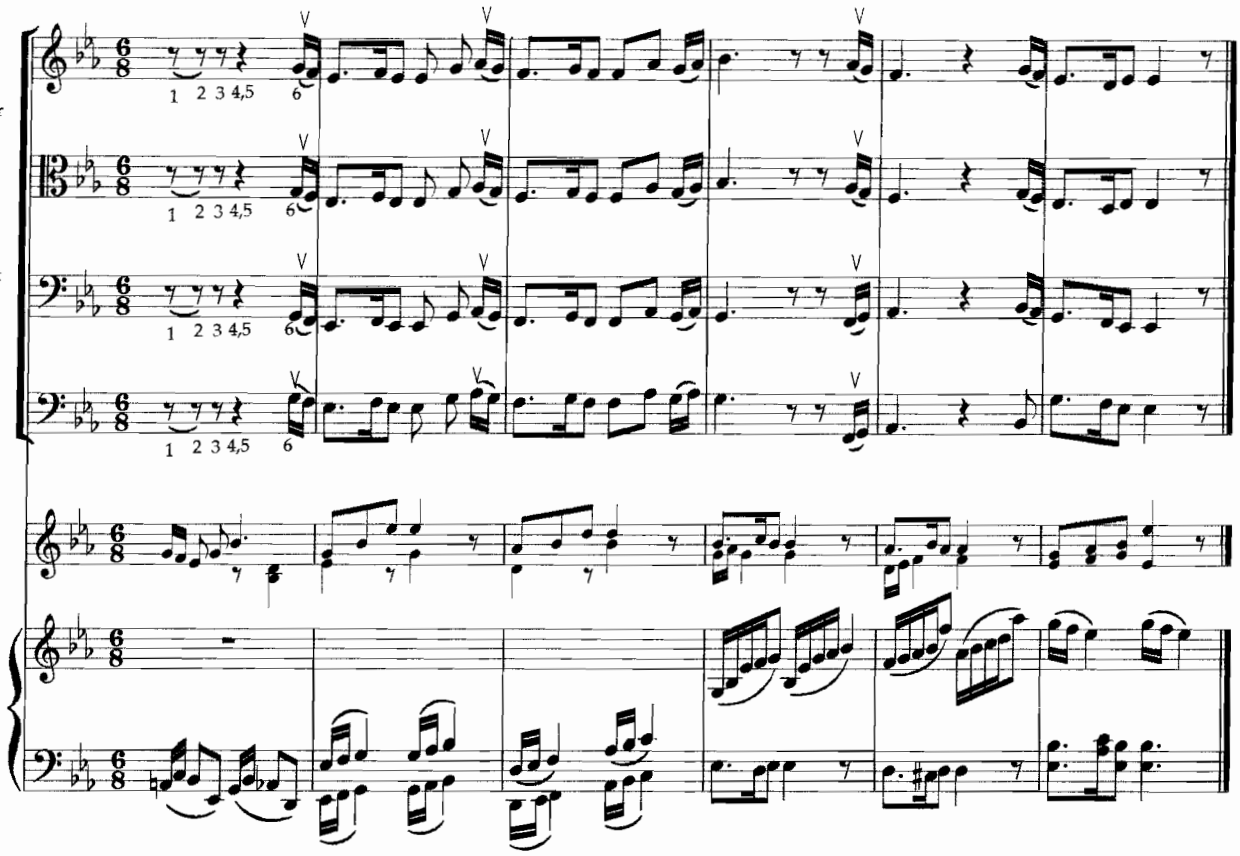
"Pick-Up" in 6/8

Think the 5 silent preparatory counts before the up-beat, or "pick-up."

Note the two tied eighth rests in 6/8, yielding to a quarter rest in measure 1.

Have the bow ready for a quick placement on the string for the sixth count.

The bow remains on the string for the rsts in measures 4 & 5.



Believe Me, If All Those Enduring Young Charms

12 Unison and Ensemble

Melody Using Dotted Eighth-Sixteenth

The up-beat is now shown without the written preparatory rests, as in Ex. 11. It should now be learned with only one or two preparatory beats. The piano introduction is *ad lib.*

The melody is to be played twice, as outlined in the ensemble instructions.

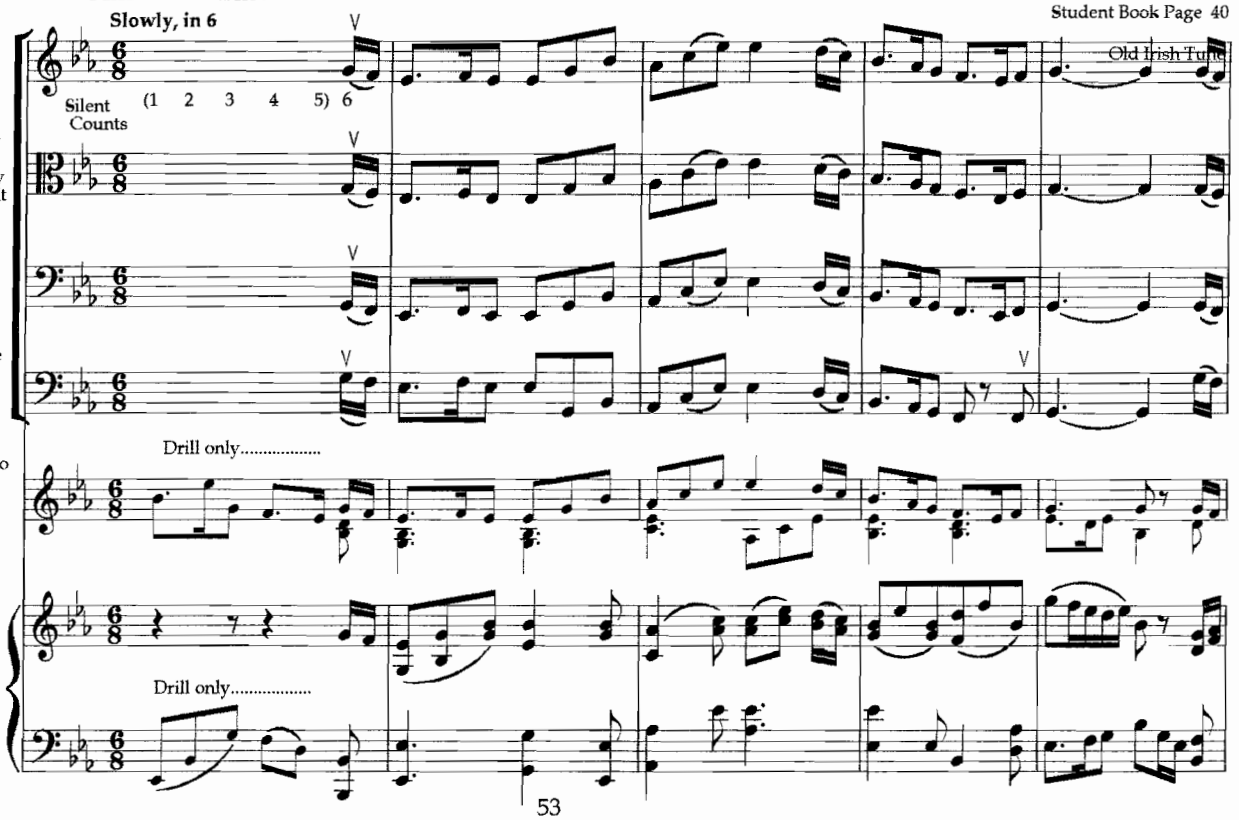
Cellos and basses go into the positions previously prepared.

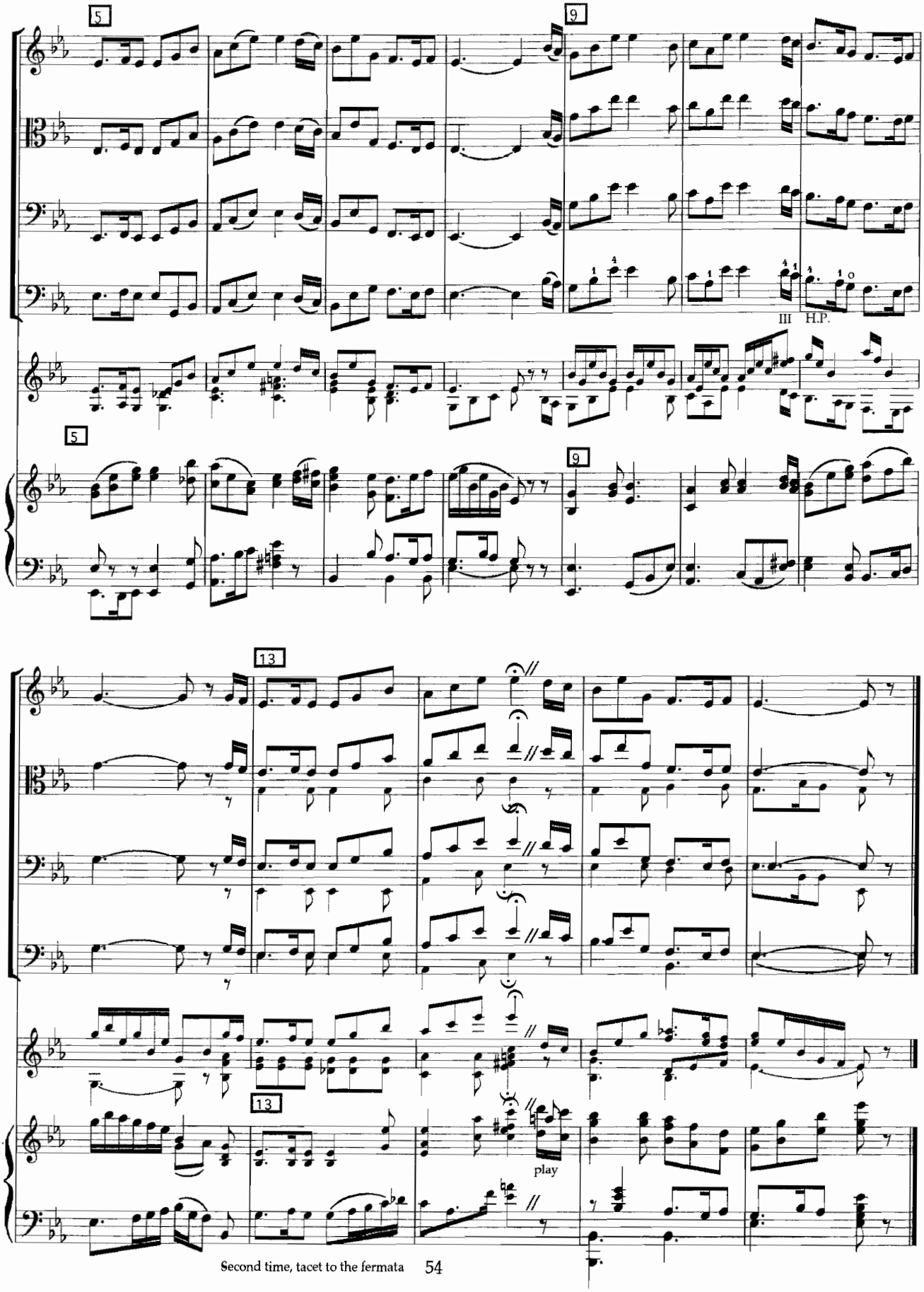
ENSEMBLE INSTRUCTIONS;

PLAY TWICE:

1. Unison melody with piano - all parts

2. At meas. 13, viola, cello, bass play lower line, with piano as shown in score.

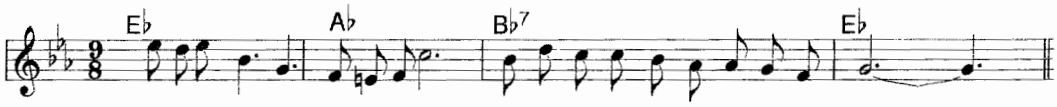



5
9
III
H.P.
5
9
13
13
play

From 6/8 Into 9/8 Time

student book pg .41

The Tune (rote)



Leading to 9/8 Time

Rhythm Drills for "Beautiful Dreamer"

Rote to Note!

Listen to the melody to gain the feeling of the rhythm. The first measure repeats the 6/8 meter, leading to the dotted quarter and half, created by the "invisible tie."

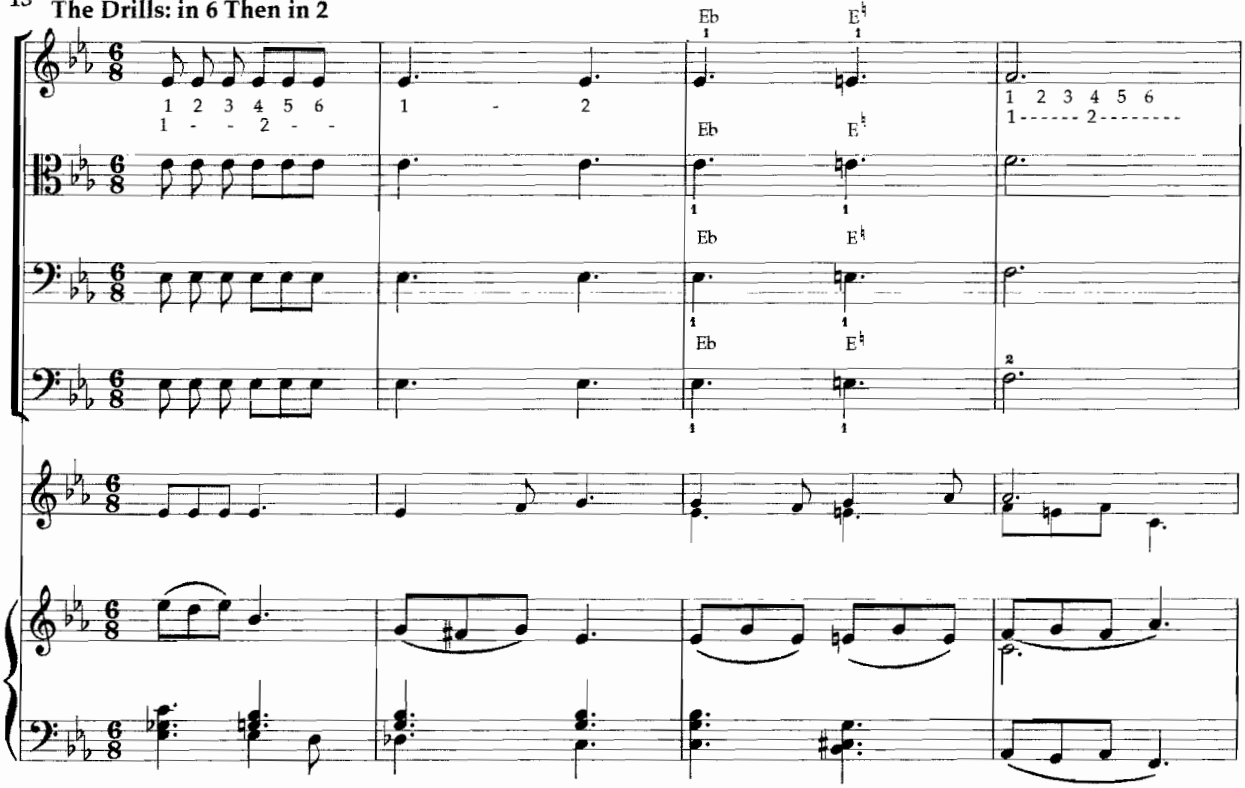
The chromatic note in measure three is played with the finger down on the string for the half-step shift.

Play in six at first, then a little faster, counting in two beats.

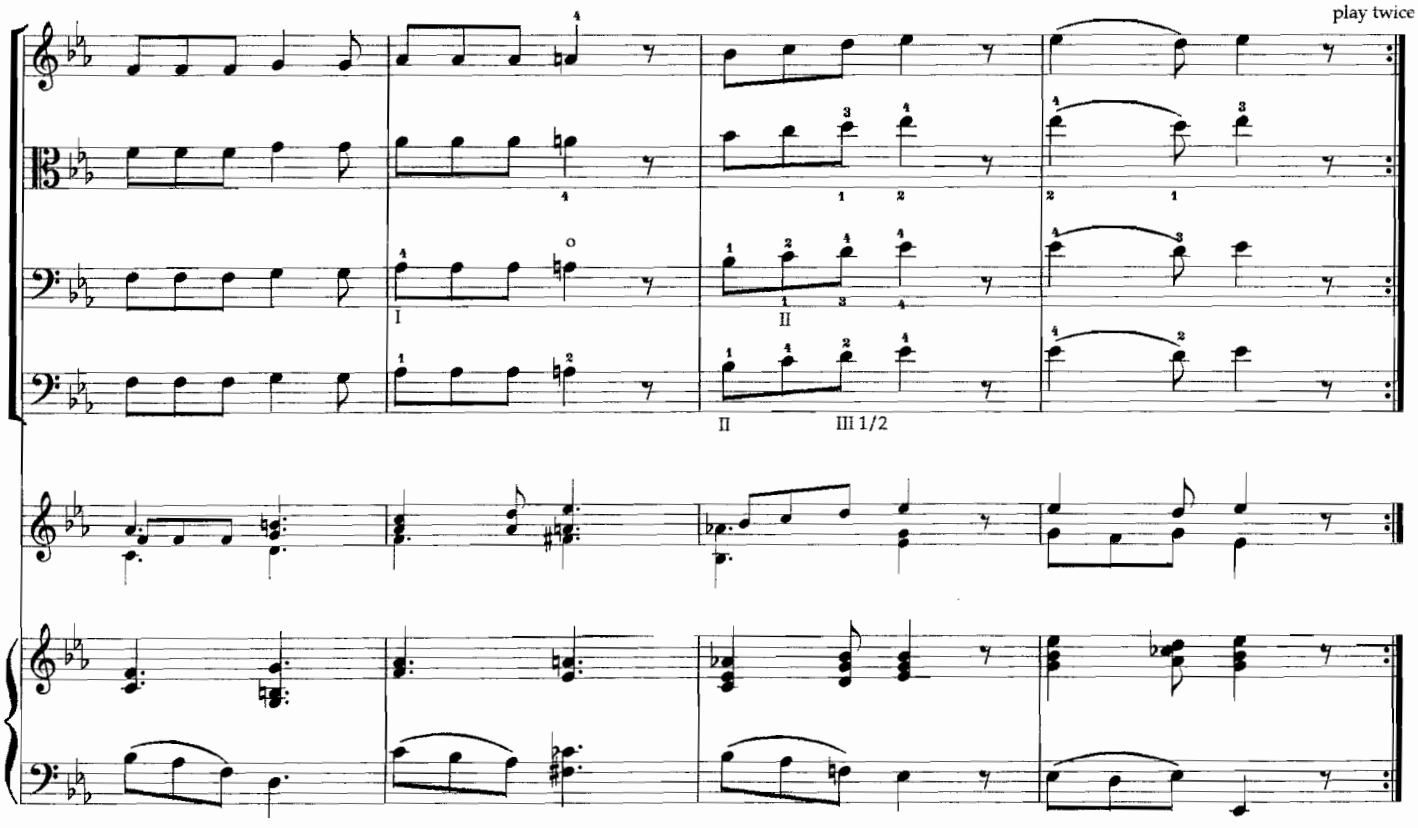
The violas and cellos have a position drill in measures 7 & 8. The two fingerings provide a valuable shifting exercise.

The upper part of the bow is most practical for this rhythmic figure

13 **The Drills: in 6 Then in 2**



play twice



Extending the Scale into IV Position for Cello and V Position for Bass

14 Ensemble Drill (in 9, then in 3)

student book pg .41

6/8 Into 9/8/ Time

The new meter of 9/8 time is expanded from 6/8 by adding three eighths to the measure.

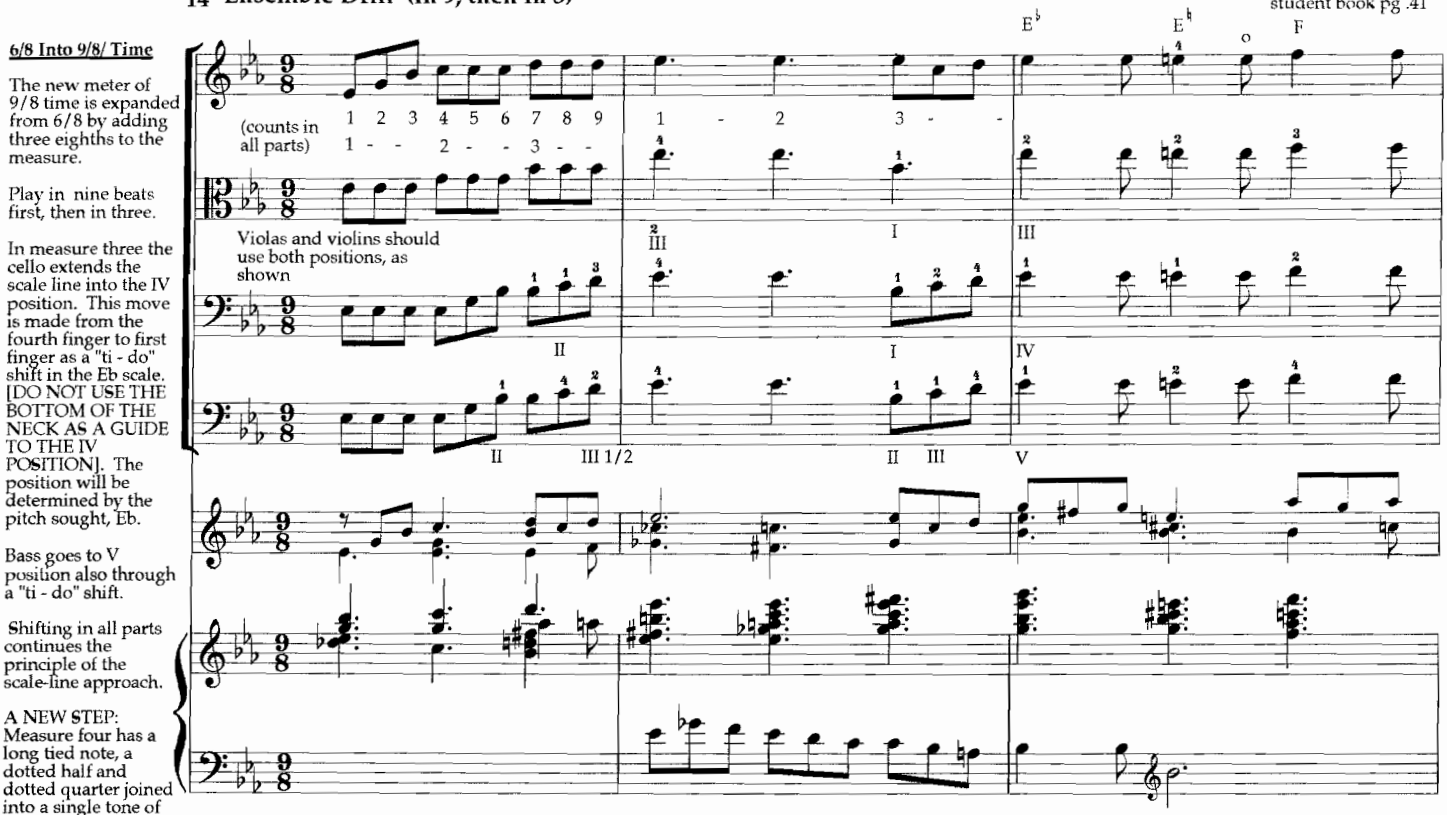
Play in nine beats first, then in three.

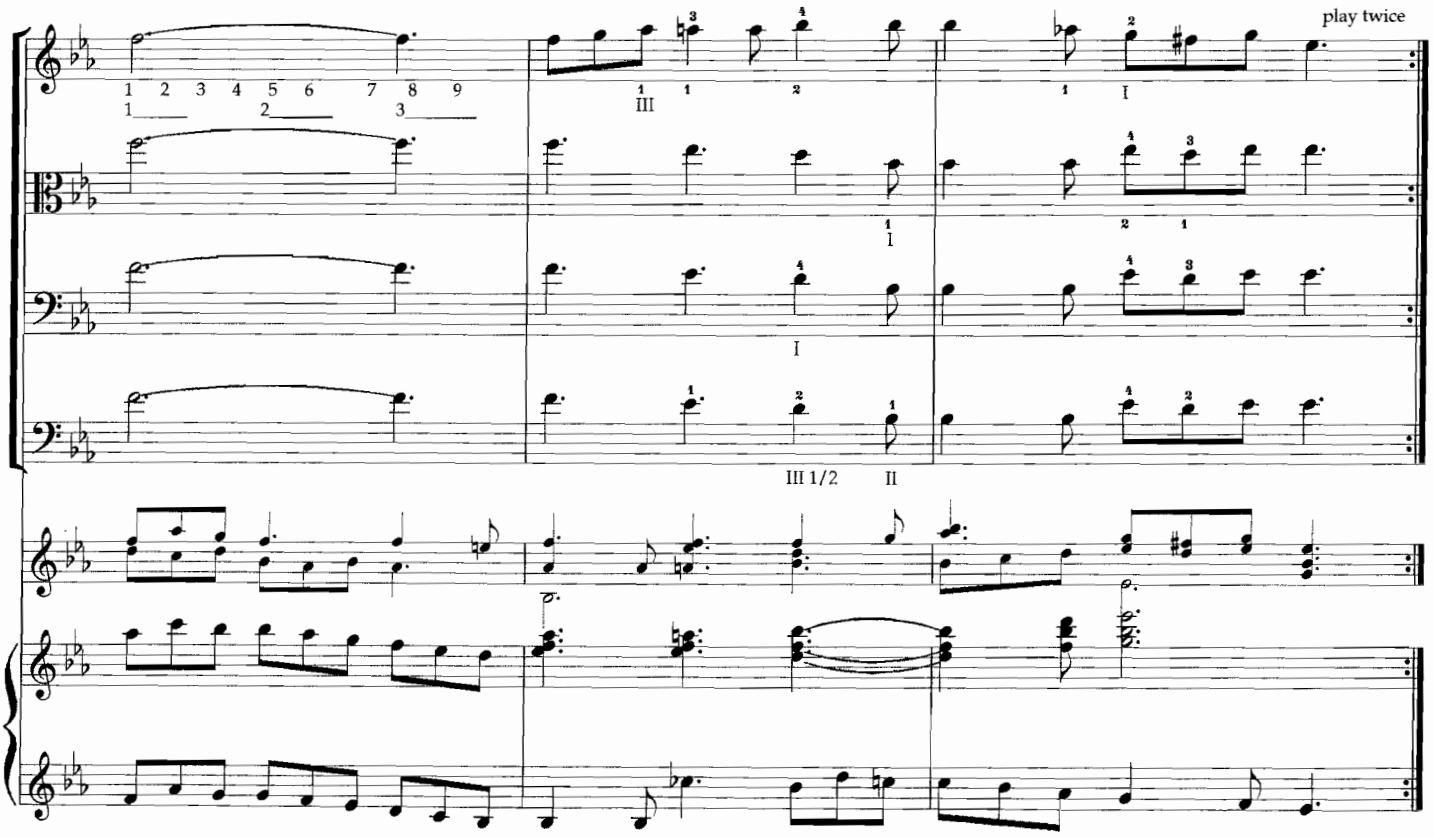
In measure three the cello extends the scale line into the IV position. This move is made from the fourth finger to first finger as a "ti - do" shift in the Eb scale. [DO NOT USE THE BOTTOM OF THE NECK AS A GUIDE TO THE IV POSITION]. The position will be determined by the pitch sought, Eb.

Bass goes to V position also through a "ti - do" shift.

Shifting in all parts continues the principle of the scale-line approach.

A NEW STEP: Measure four has a long tied note, a dotted half and dotted quarter joined into a single tone of nine eighths.





Beautiful Dreamer

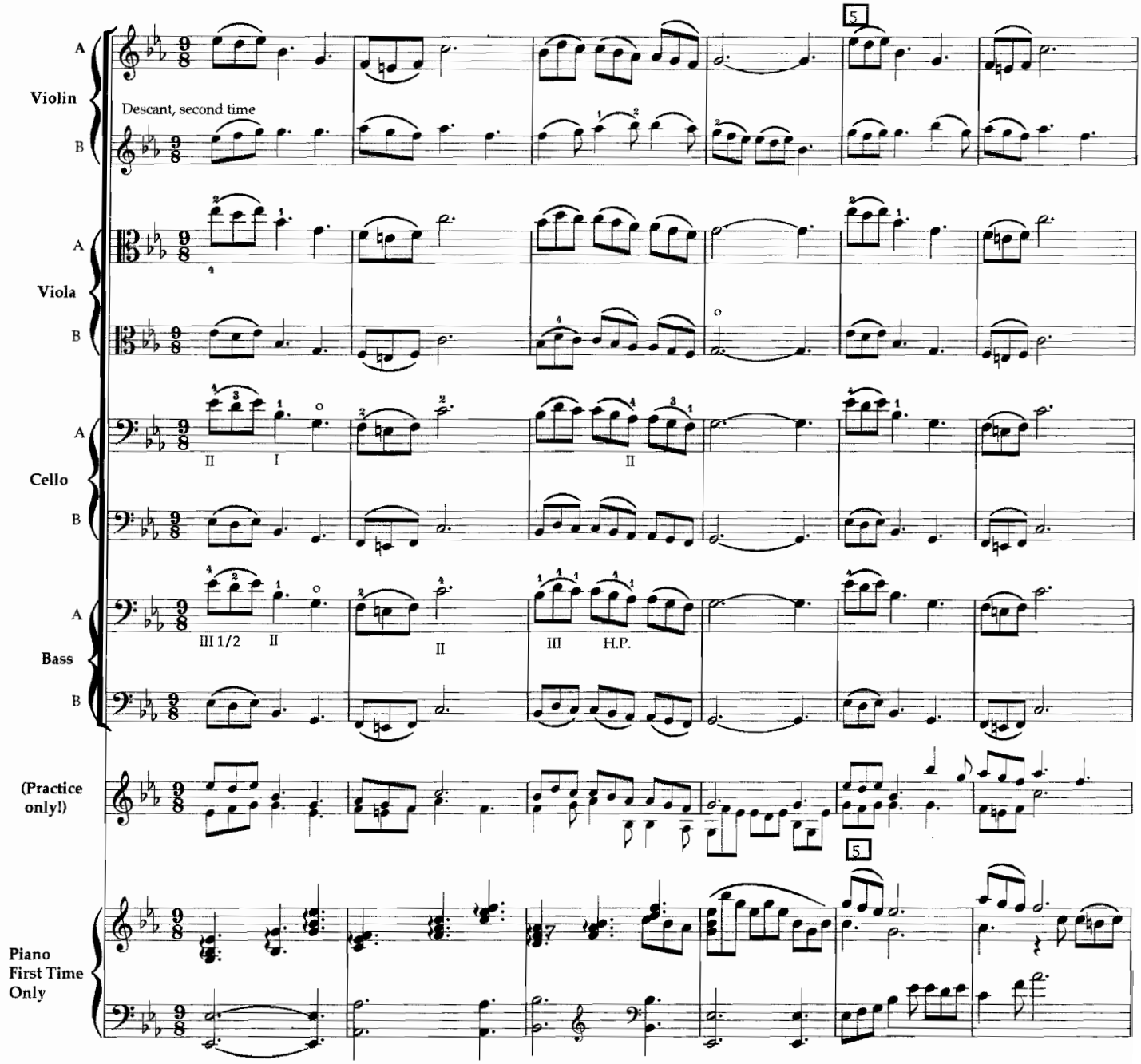
Unison and Ensemble

Melody in 9/8 Meter

This Stephen Foster melody is to be played twice. First time in unison, with all instruments playing the "A" line. This gives each part an opportunity to play the melody with a piano accompaniment. An ensemble follows on the re-play, with all instruments playng the "B" part. The violins have a DESCANT, or *obbligato* part. The theme is in the lower voices, using the first octave and, for viola, a few tones into the second octave. The piano is *tacet* for the second time through.

This example makes use of the two-octave range in Eb.

15 Theme - Unison (in 3)



15 (cont'd)

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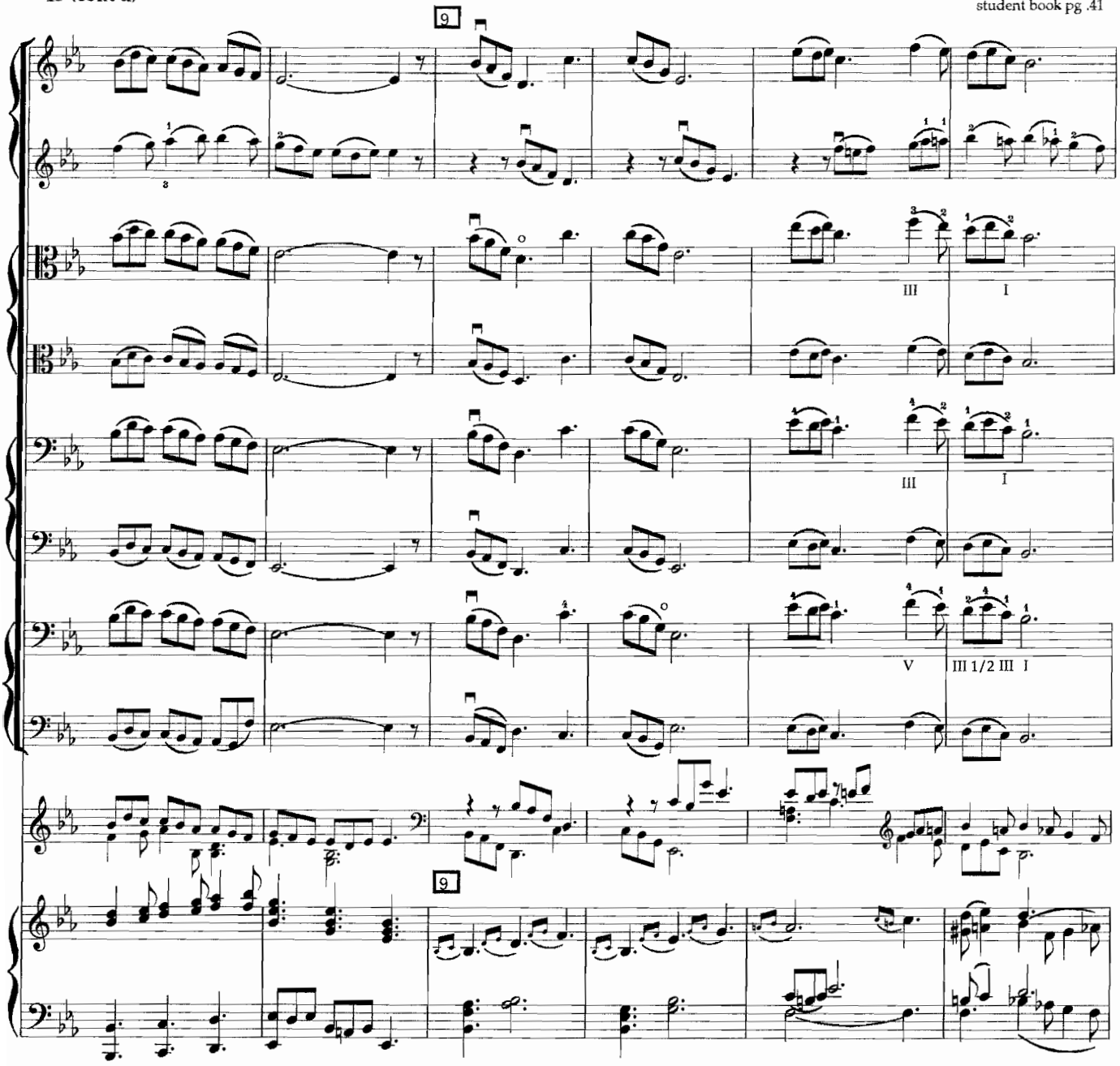

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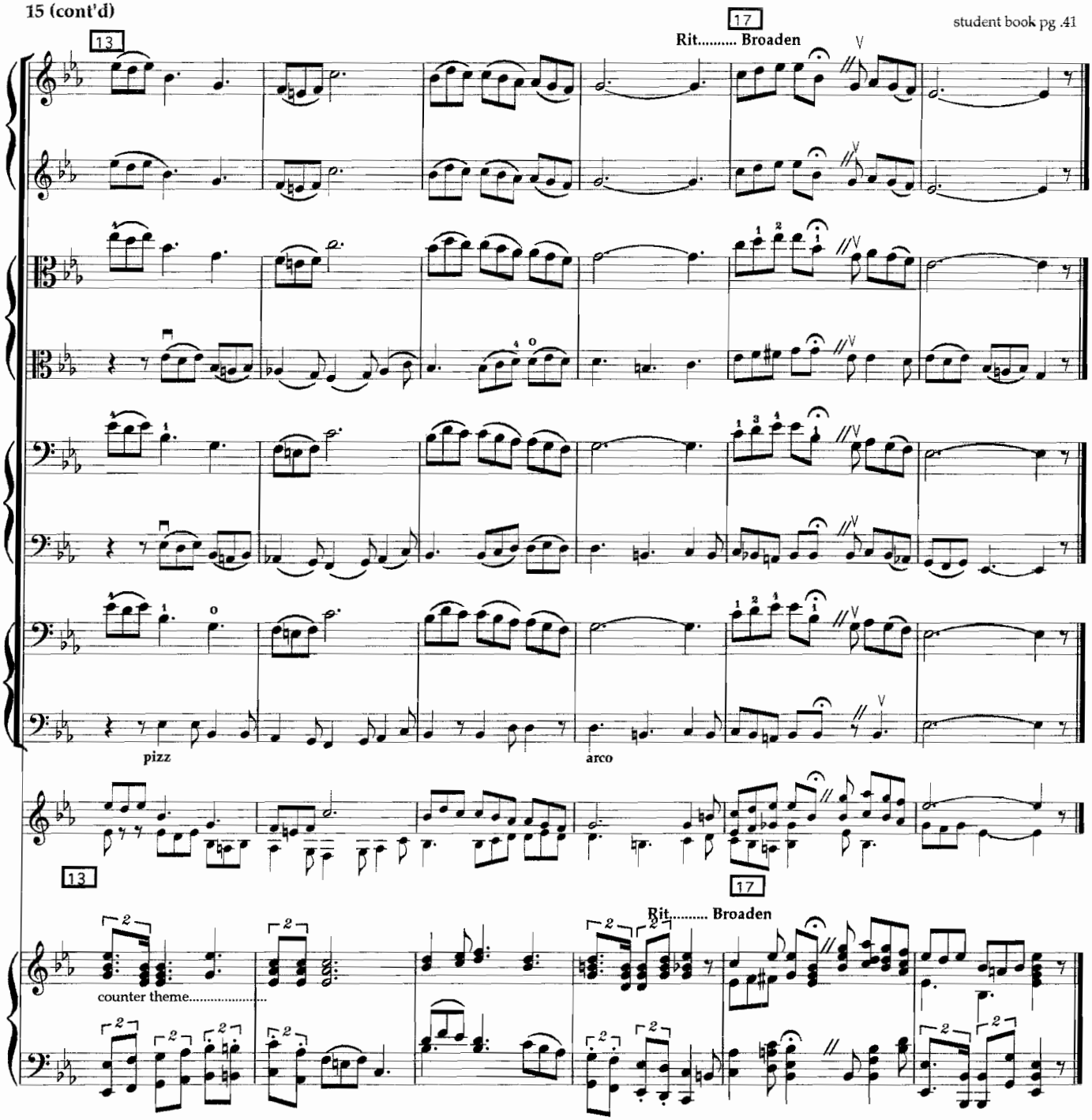


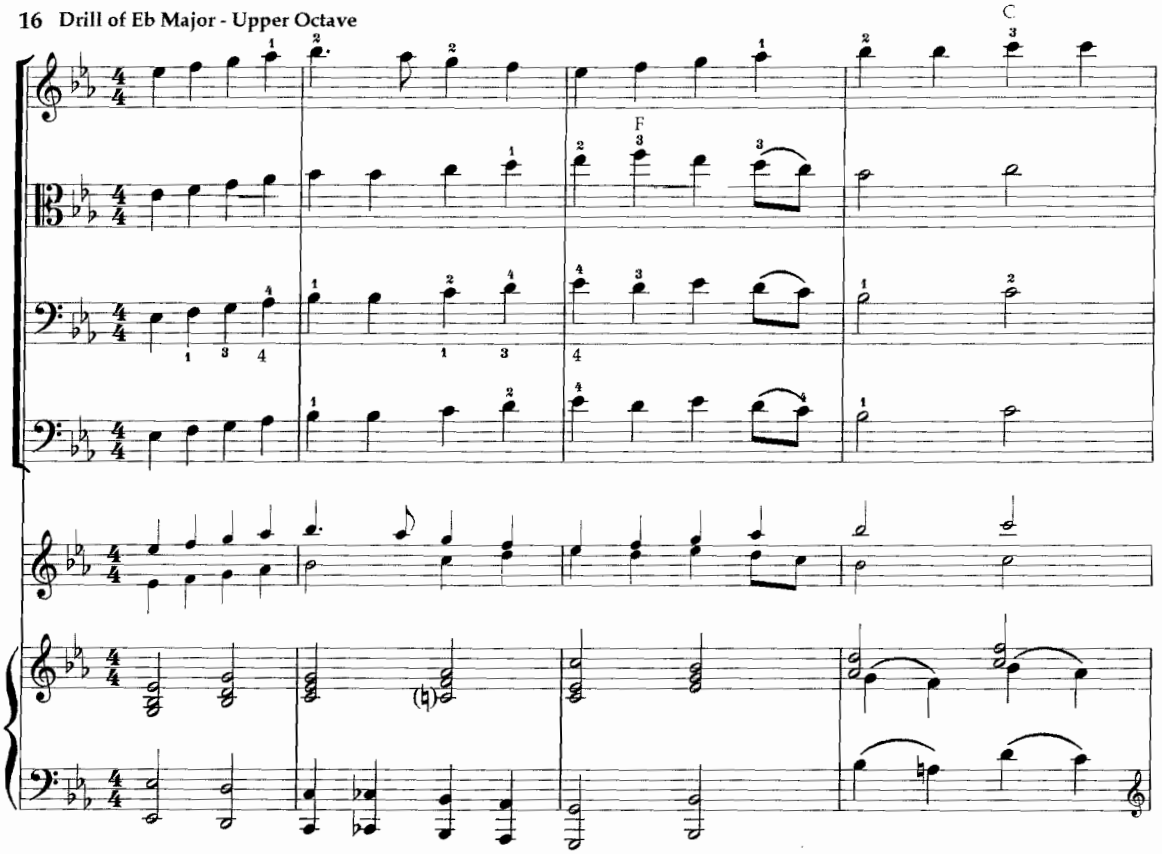
Drilling Upper Octave of Eb Major

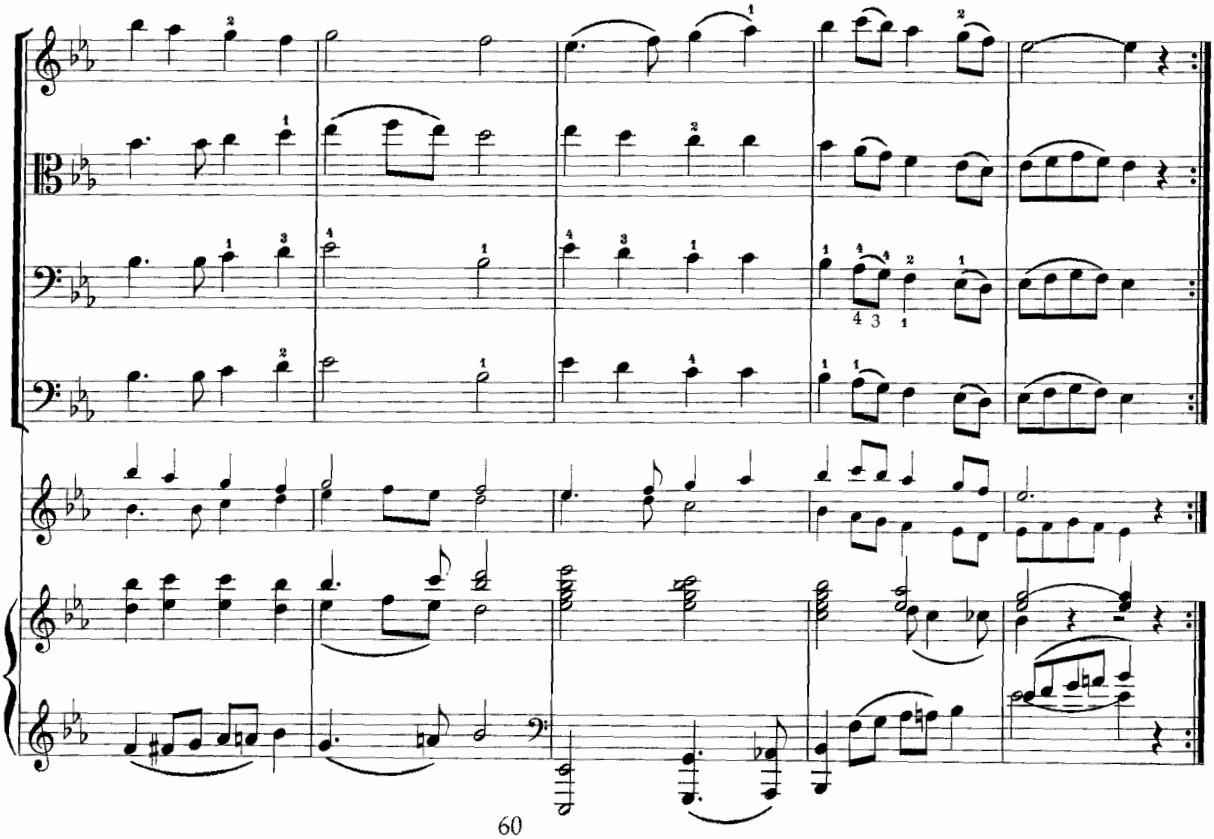
These ensemble designs employ the scale lines of the second octave, with positions.

Viola has a new down-shift, Eb to D, III to I, 2nd to 3rd finger in measure 3. Think of "Do - Ti" as the guiding pitches. The faster rhythm., quarter to eighths, will require a speedier shift than previously. (Think of the thumb for the "GOING-DOWN" shift).

Cello should aim to improve playing in the positions by practising both fingerings.

16 Drill of Eb Major - Upper Octave





Two-Octave Scale in Eb
With Positions

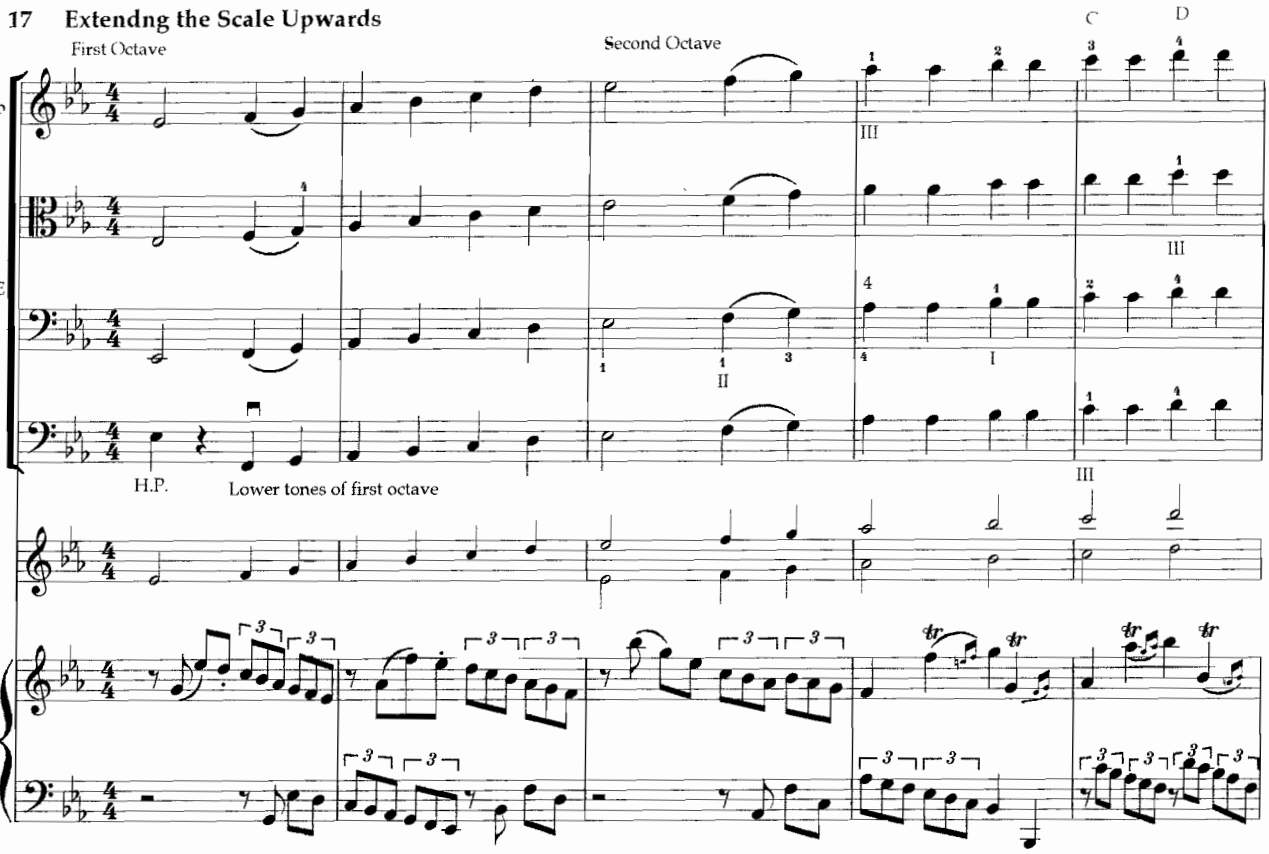
17 Extendng the Scale Upwards

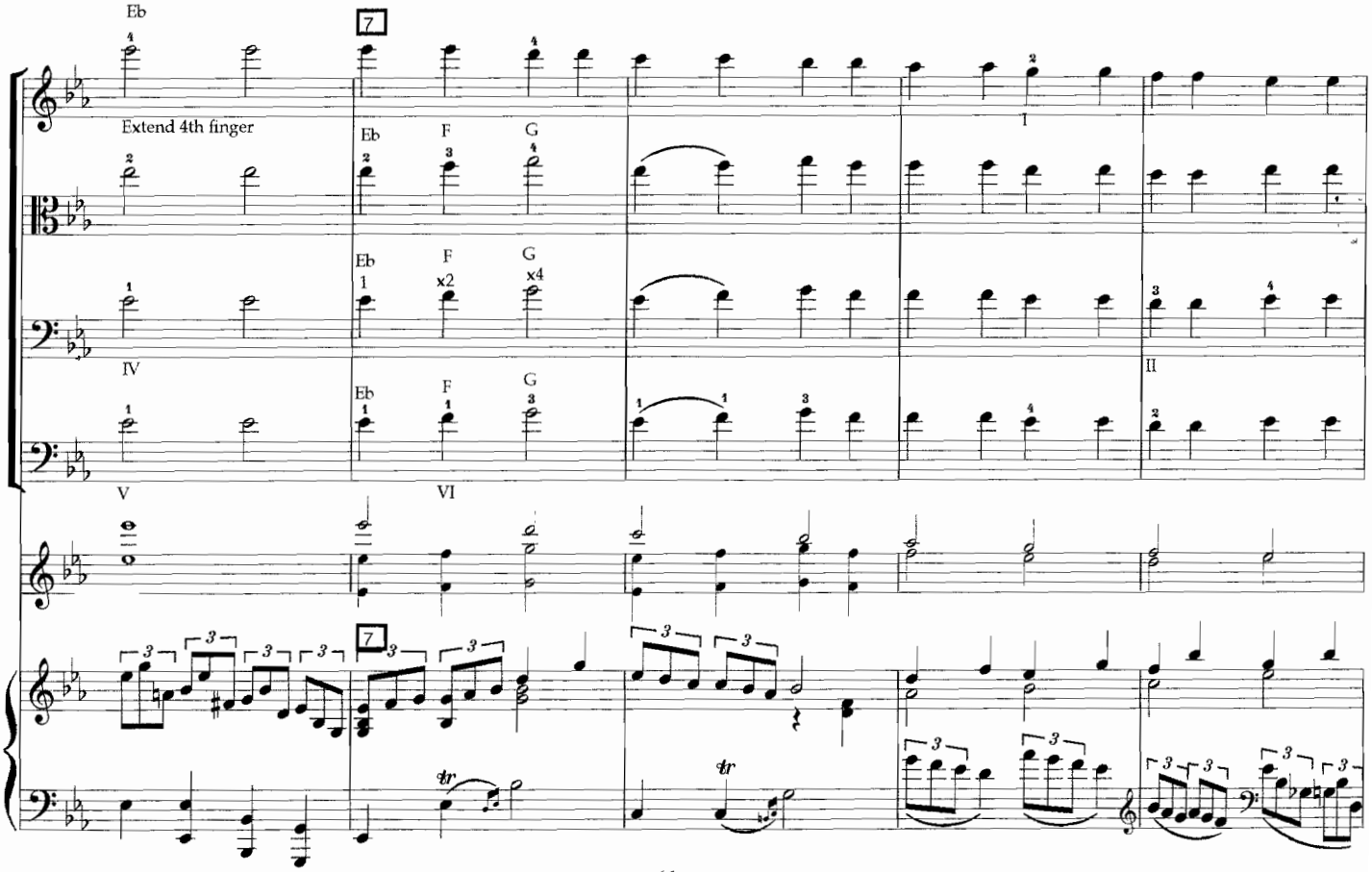
Two Octaves in Eb With Positions

Violins extend the Eb scale to the high D and Eb. The fourth finger for Eb is an extension from D, with the hand remaining in the III position. Keep the finger on the string during the extension to prevent the open E from sounding. NO HOPS WHILE SHIFTING!

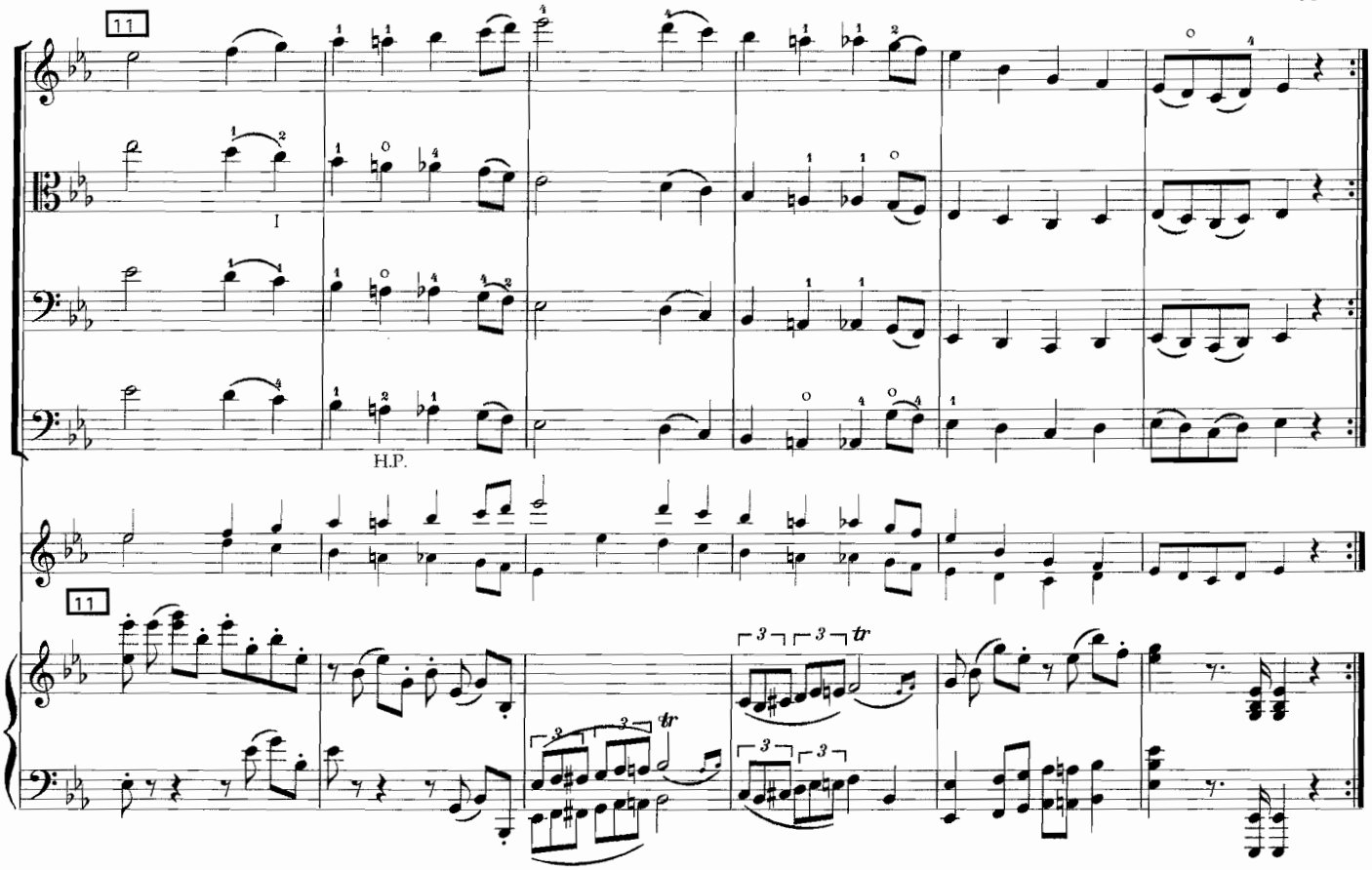
Viola, cello and bass extend the scale to start the third octave with Eb, F and G. Cello goes to IV pos; bass to V & VI positions.

Bass should use a firm third finger placement for the high G in the VI pos. in order to achieve the correct tonal balance. (No Harmonic in this case).



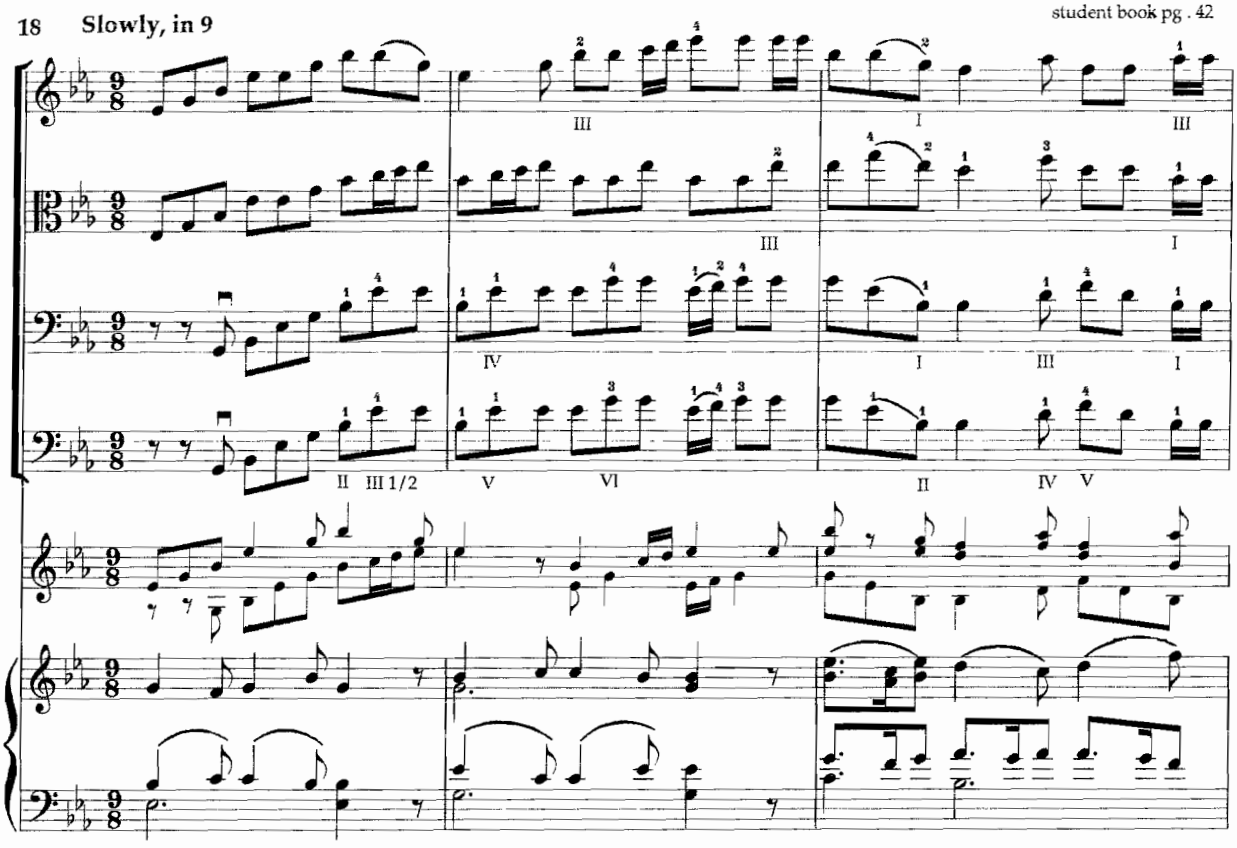


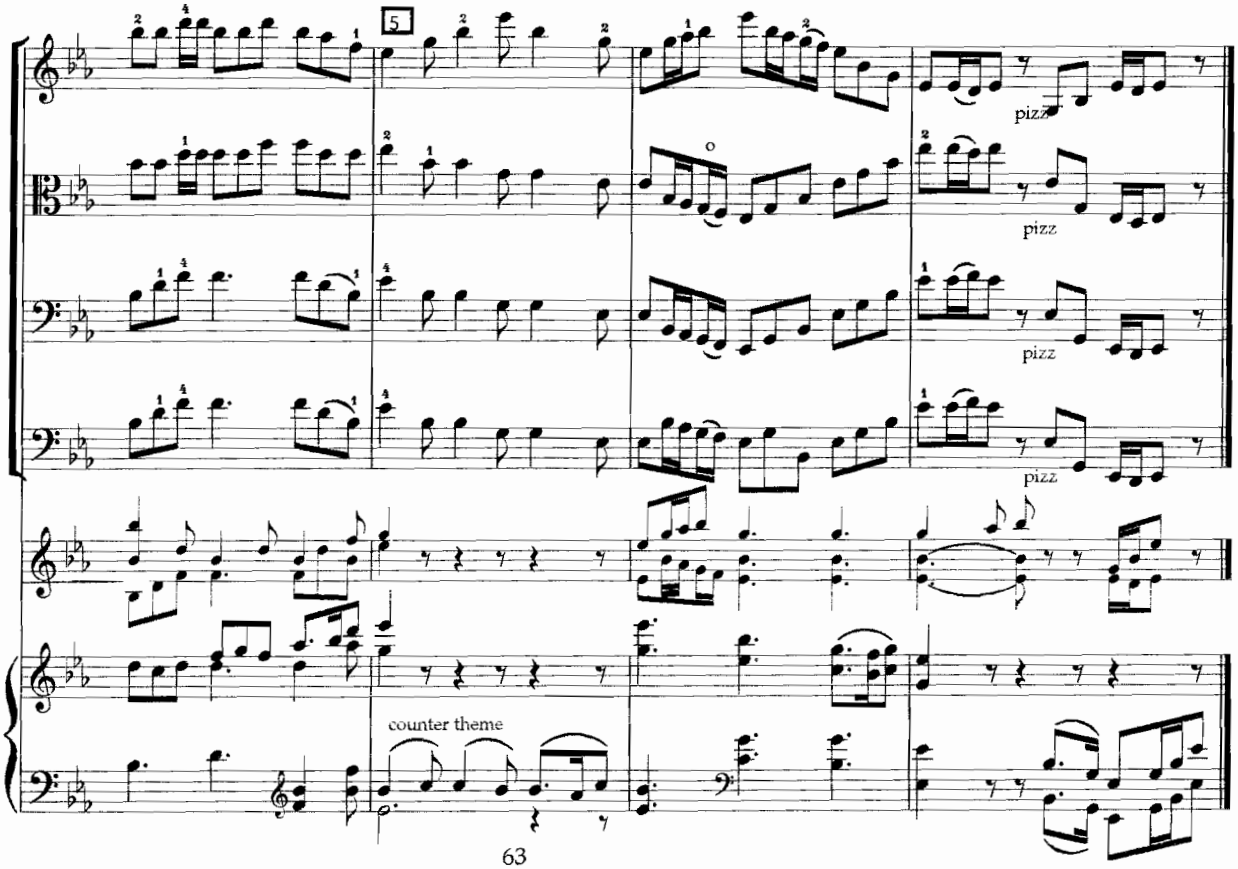
17 (cont'd).



Broken Chords With Same Positions

18 **Slowly, in 9**





Chordal Drill With Positions

This chordal and position drill presents some new intervalic shifts.

Violins: interval-shifts of a third along the scale line, from I to III, up and down with the sdame finger. In measure 5 the violins extend the fourth finger to high Eb from Bb while in the III position. For this extension, allow the thumb to relax rearward so that the hand opens and helps the upward extension of the fourth finger. While executing this extension, 2nd to 4th, raise the lower finger to free the muscles and avoid cramping the left hand.

Viola, Cello and Bass shift with the first finger in measure 2 across the interval of a fourth. These shifts are executed as from I to II, only over a greater distance. REMEMBER: the speed of the shifts must be quite rapid to avoid unwanted *glissandi* (slides).

All shifting fingers stay down on the string while moving to new positions.

The piano has a preparatory "leit-motiv" in measure 5, anticipating the melody in the next example. This is a contrapuntal device in composition which is interesting at all levels of learning!

Barcarolle from "Tales of Hoffman"

19 Allegretto

adapted from Offenbach

Melody in Eb
Drill of Positions

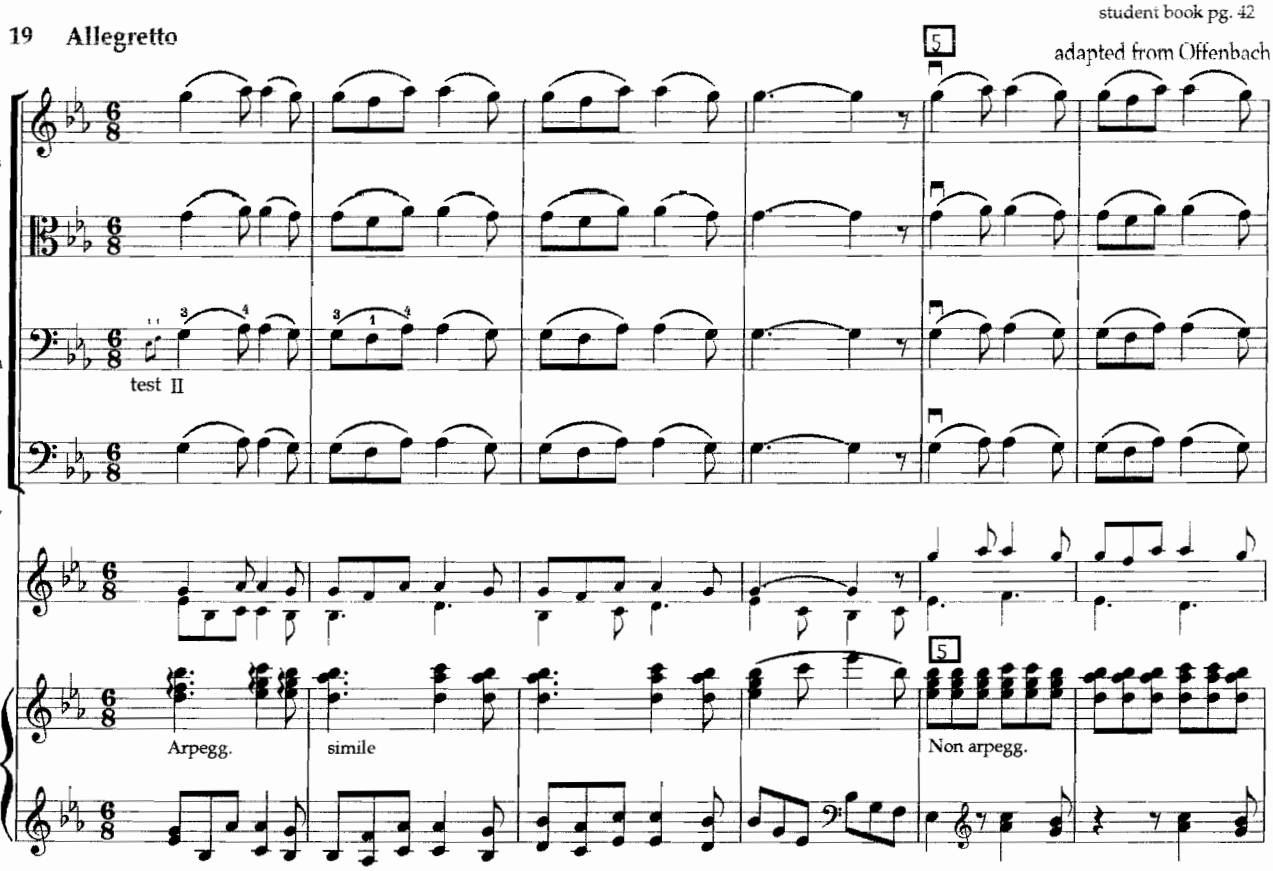
This adaptation of the famous "Barcarolle" presents a unison melody for all players, with the original piano accompaniment, freely enriched.

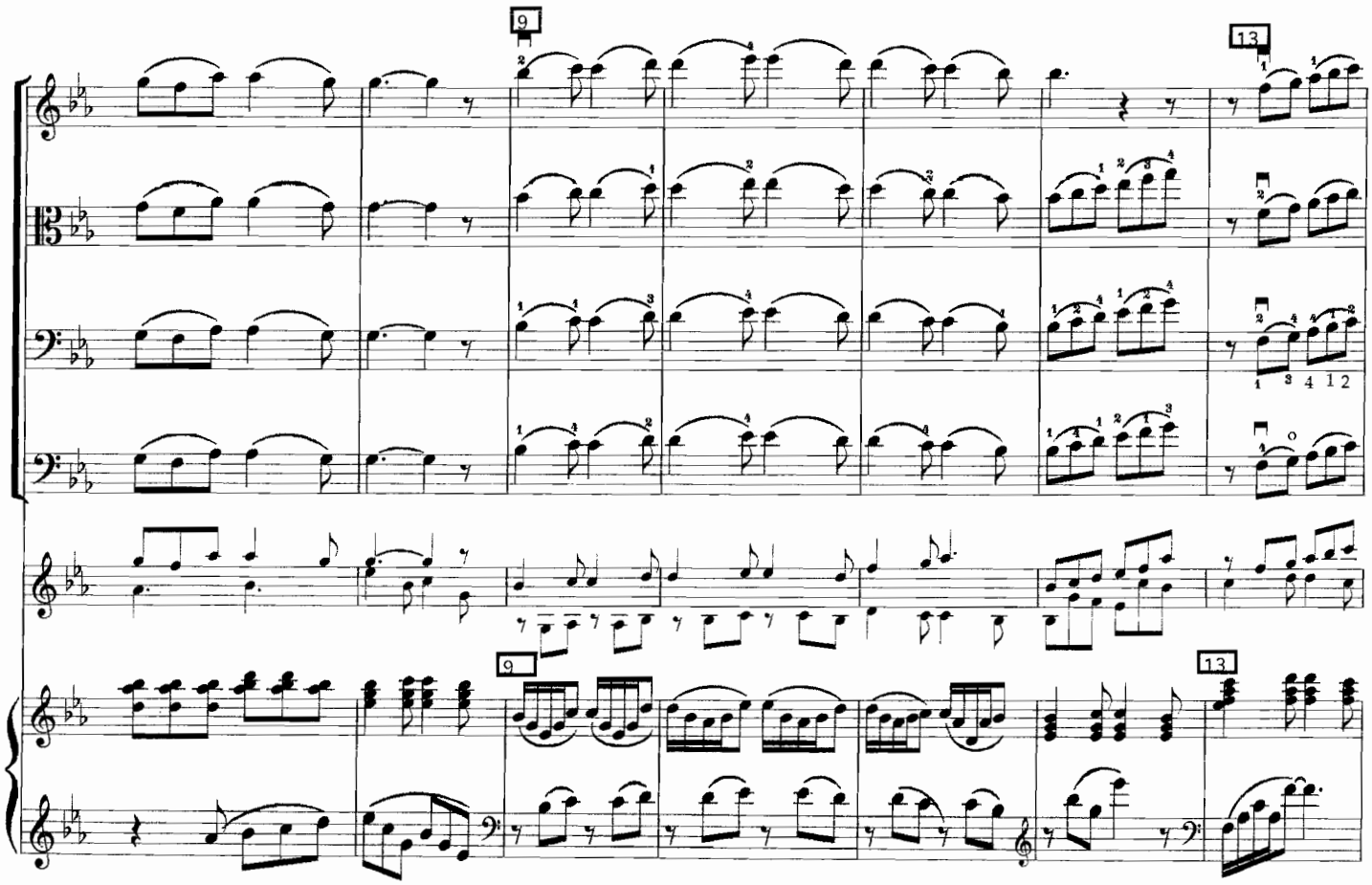
Scale fragments stemming from the original version are woven into the structure for position drill.

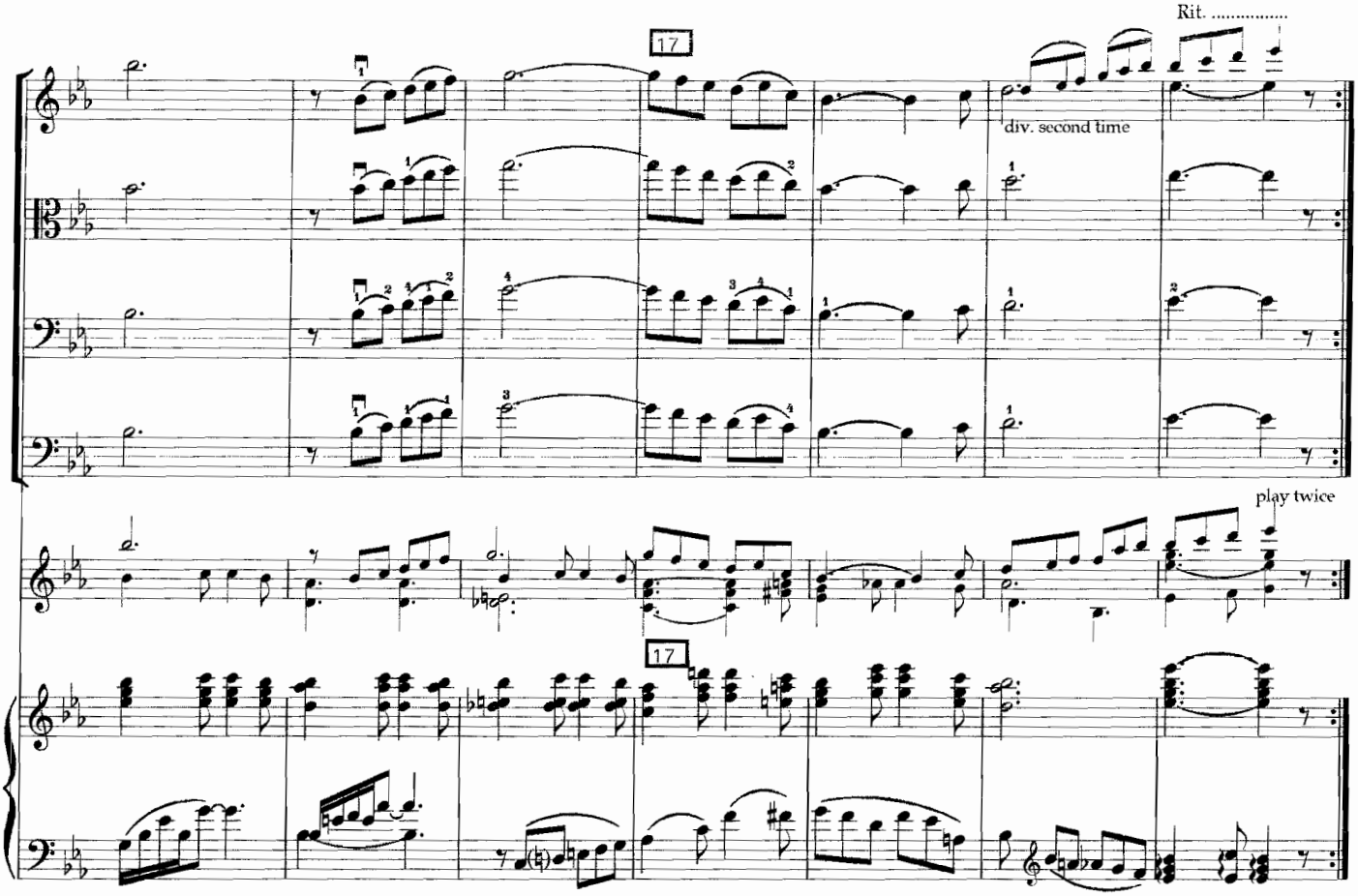
Play this line twice. First in six, with no slurs. After the pitches are established, play in two beats, as written, with the slurs.

Cello begins in II position on the D string. Locate the starting tones as shown.

Violins play the lower tones in the last two measures the first time, then *divisi* on the re-play.






Rit. .....
17
div. second time
play twice
17

Waltzing Doll

Unison With Canonic Ensemble

Waltzing Doll

Drill in Musicianship

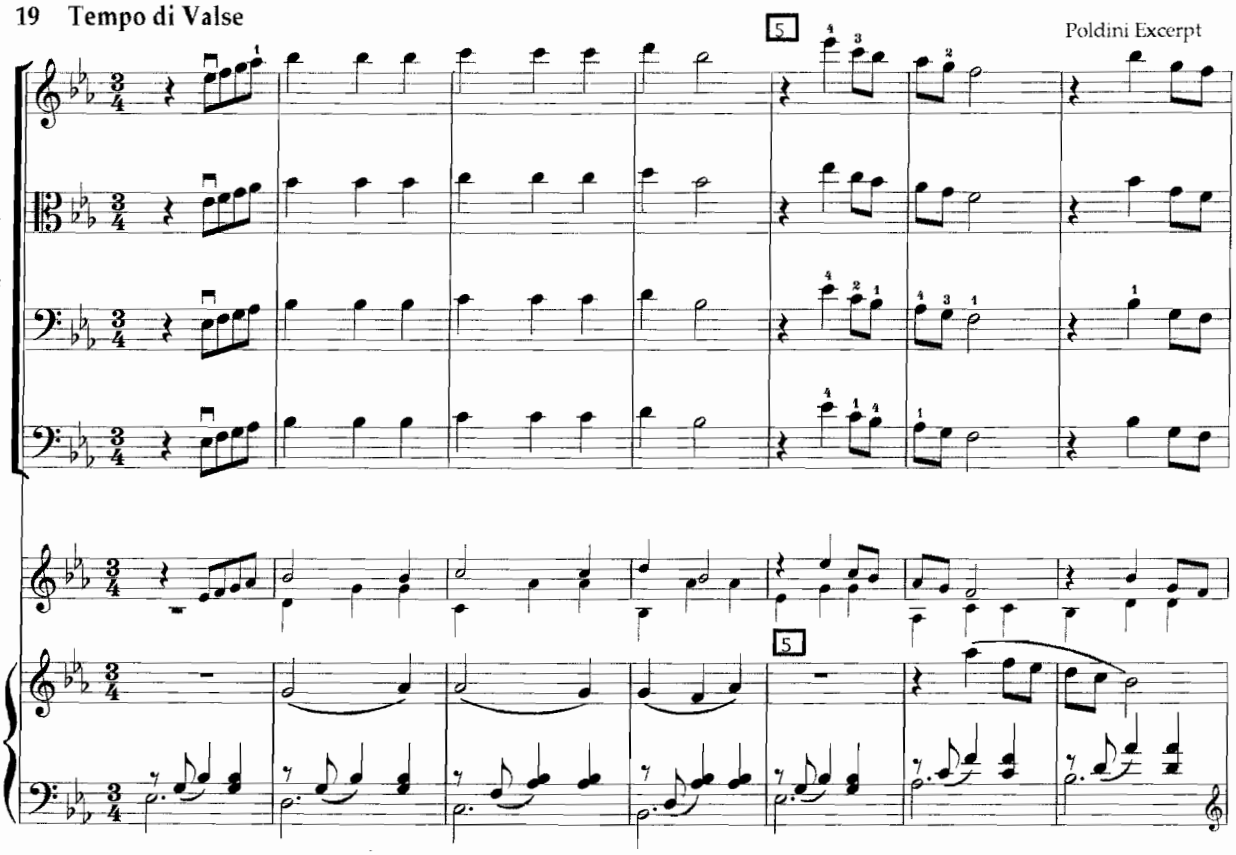
The Poldini melody offers position experience in a little faster tempo.

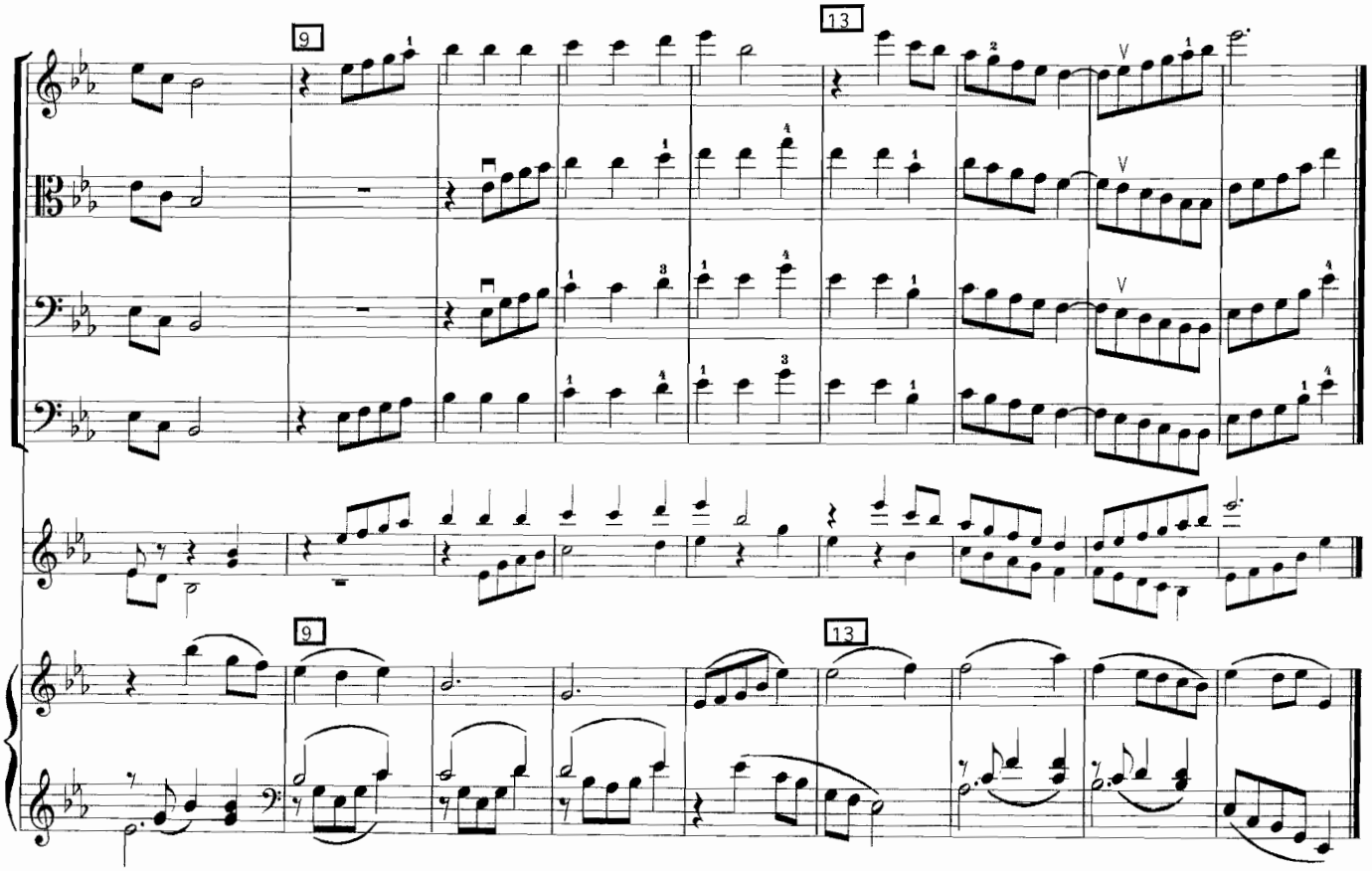
The same shifting steps, along the scale line, are used in all parts to improve and coordinate this phase of string technic.

Through canonic imitation experience is gained in ensemble performance. This in turn provides further drill for intonation, rhythm and harmony.

19 Tempo di Valse

Poldini Excerpt





Chapter 13 - E Major

Instructional Guide

Positions:

Violins, violas - III, Cello - III & IV , Bass - VI1/2

Objectives:

1. To be able to play in a "raised first position"
2. To understand "common time"
3. To play in canonic style
4. To gain confidence in the higher positions
5. To learn to read double sharps
6. To apply these learnings to performance ensembles

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

General Teaching Hints:

READING. New, sophisticated notations arc introduced in this chapter

BOWING. Rapid articulations are required for the performance pieces.

Chapter 13 - E Major

with previous positions and
bass extending to VI 1/2 position
(ex. 8)

First Octave of E Major Without Signature

Shown for the first time is another symbol for the time signature; the letter C, which stands for **common time** or 4/4 meter. They are interchangeable.

E major is a half-step higher than Eb. **Teachers will recognize a distinct half-step shift within the first position.**

The leading tones Eb major to E major are guided enharmonically. Eb to D# serve for the modulation, as scale steps 7 and 8. Think "ti - do" in E major.

Viola should use both fingerings.

Cello has the extended fingerings.

Bass moves from half to first position

1 E Major Scale - First Octave

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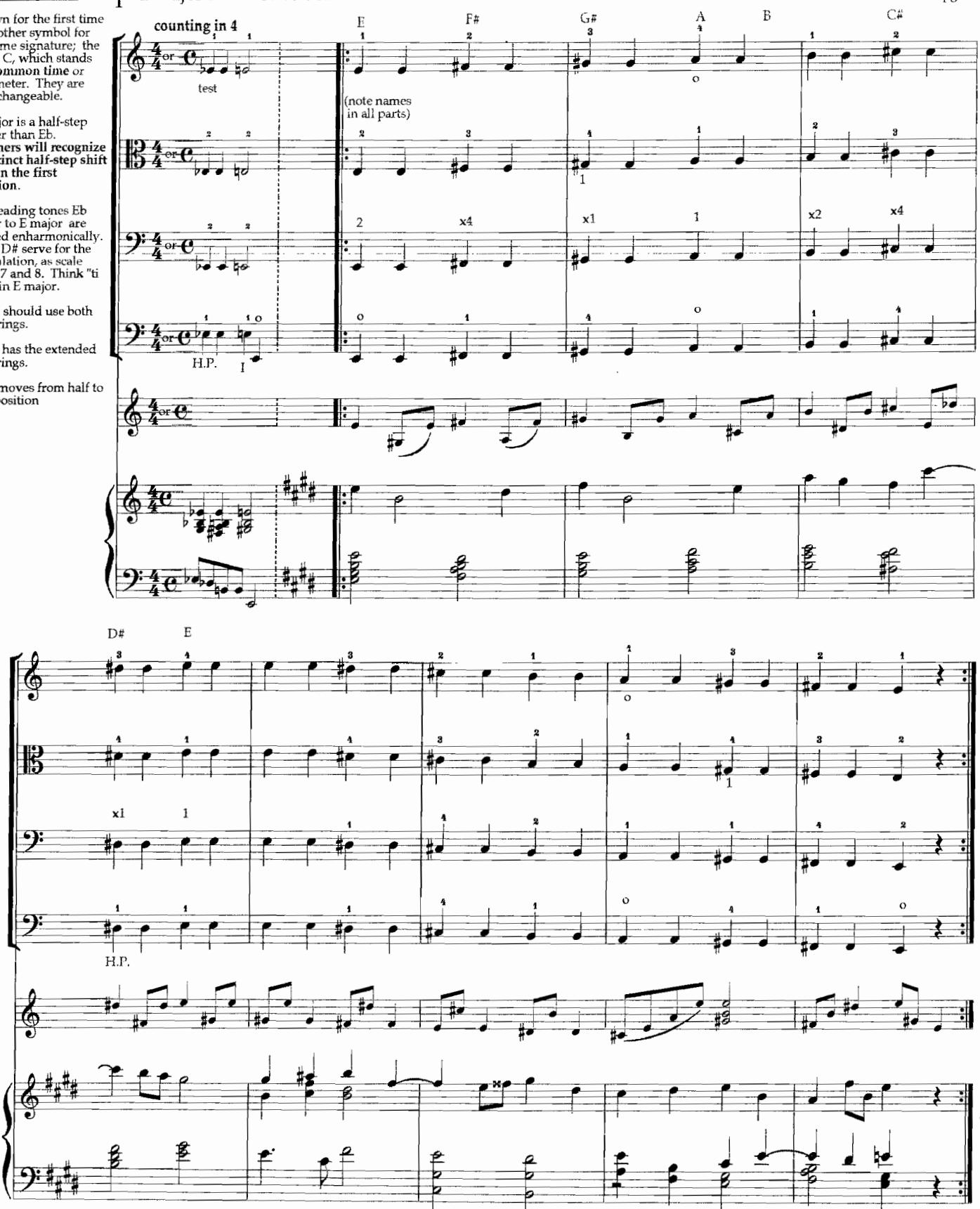


2 E Major with Signature

E Major - With Signature (4 sharps)

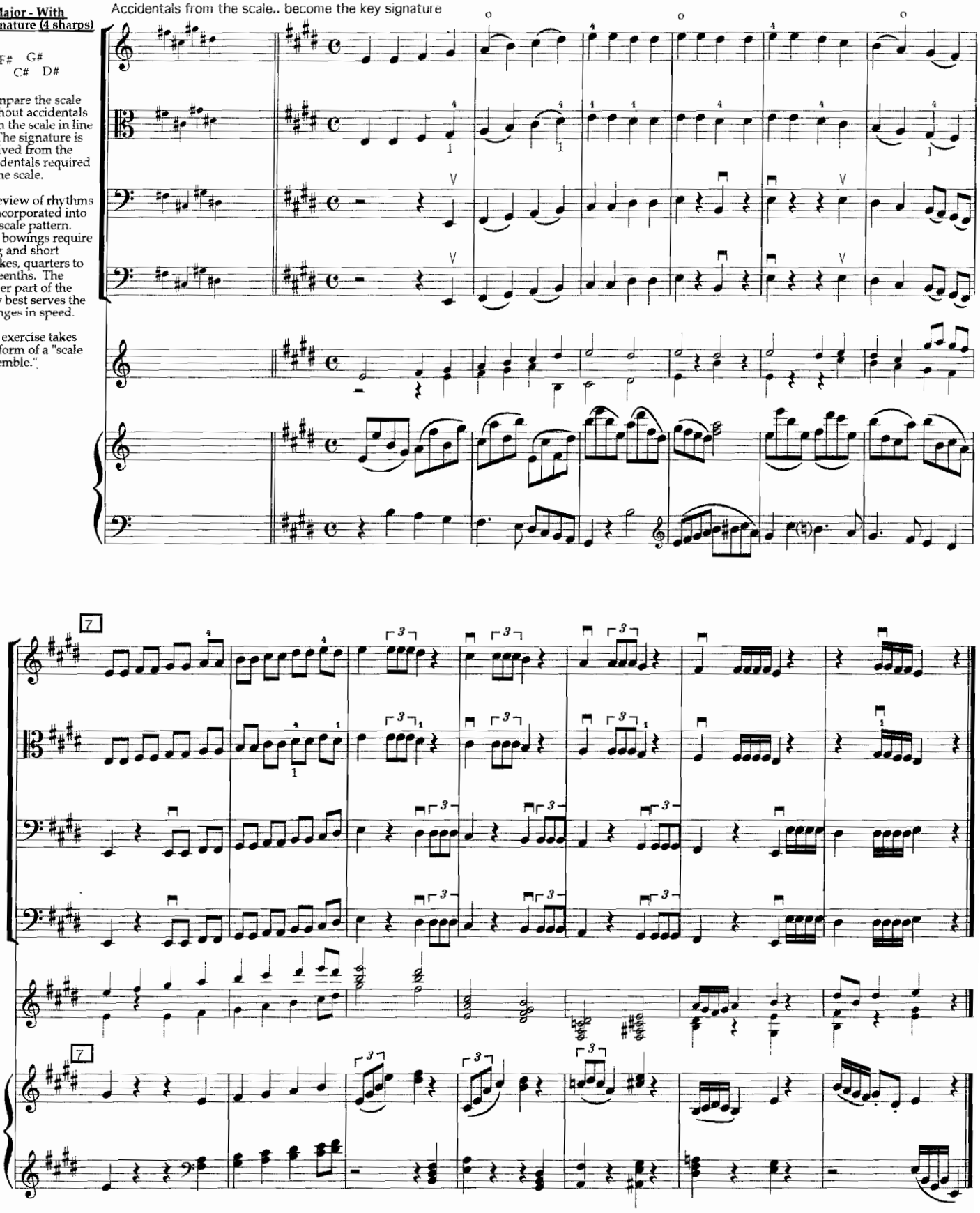
F# G#
C# D#

Compare the scale without accidentals with the scale in line 1. The signature is derived from the accidentals required in the scale.

A review of rhythms is incorporated into the scale pattern. The bowings require long and short strokes, quarters to sixteenths. The upper part of the bow best serves the changes in speed.

The exercise takes the form of a "scale ensemble."

Accidentals from the scale.. become the key signature



E Major Canonic Arpeggios

The broken chords serve two purposes; first, to train the ear in the three basic chords of this key. Second, to provide drill in canonic playing, using the basic chords and rests to promote confidence in making staggered entrances. Compare the fingerings of this key with those introduced in Eb major. The piano parts add additional contrapuntal interest.

3

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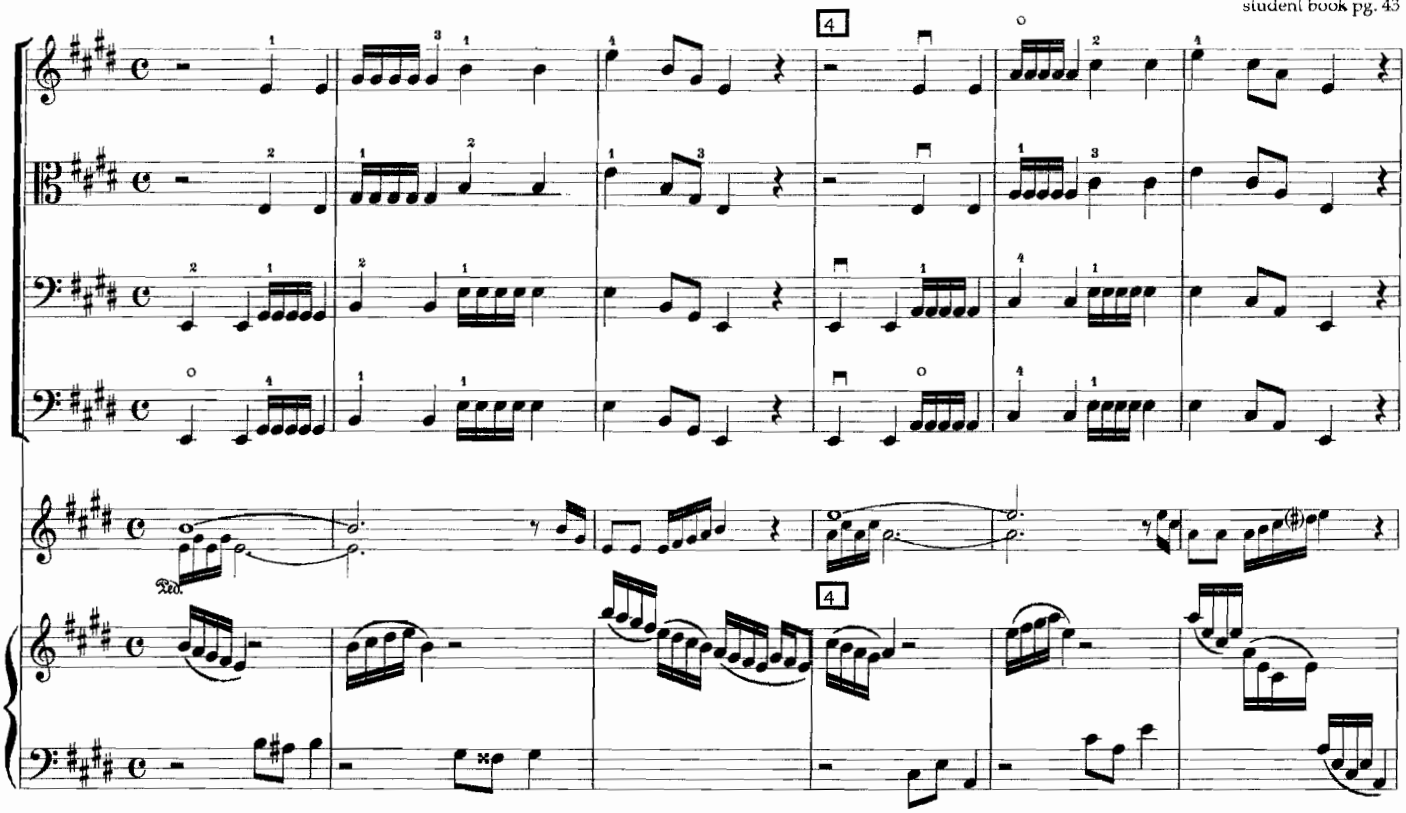
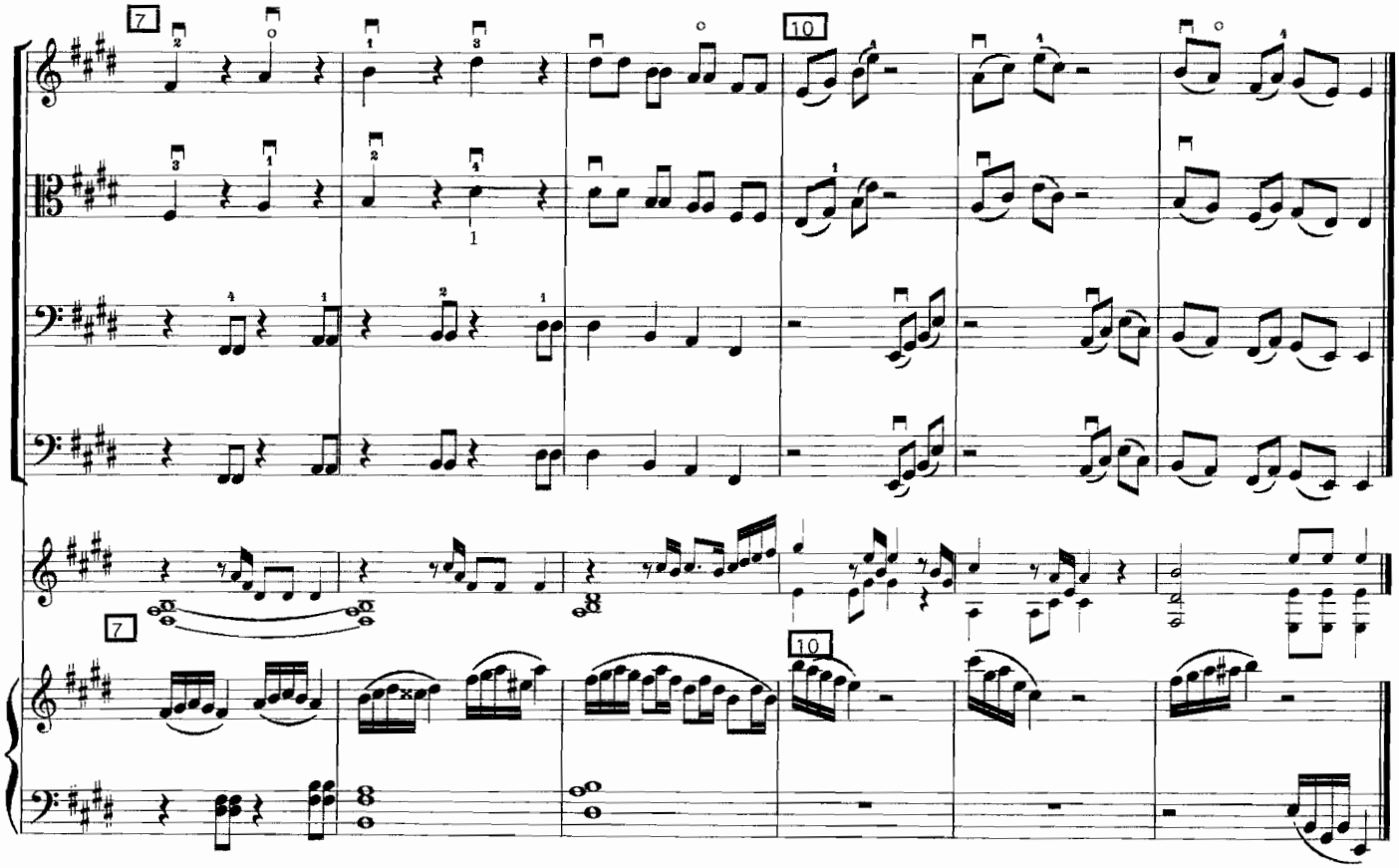




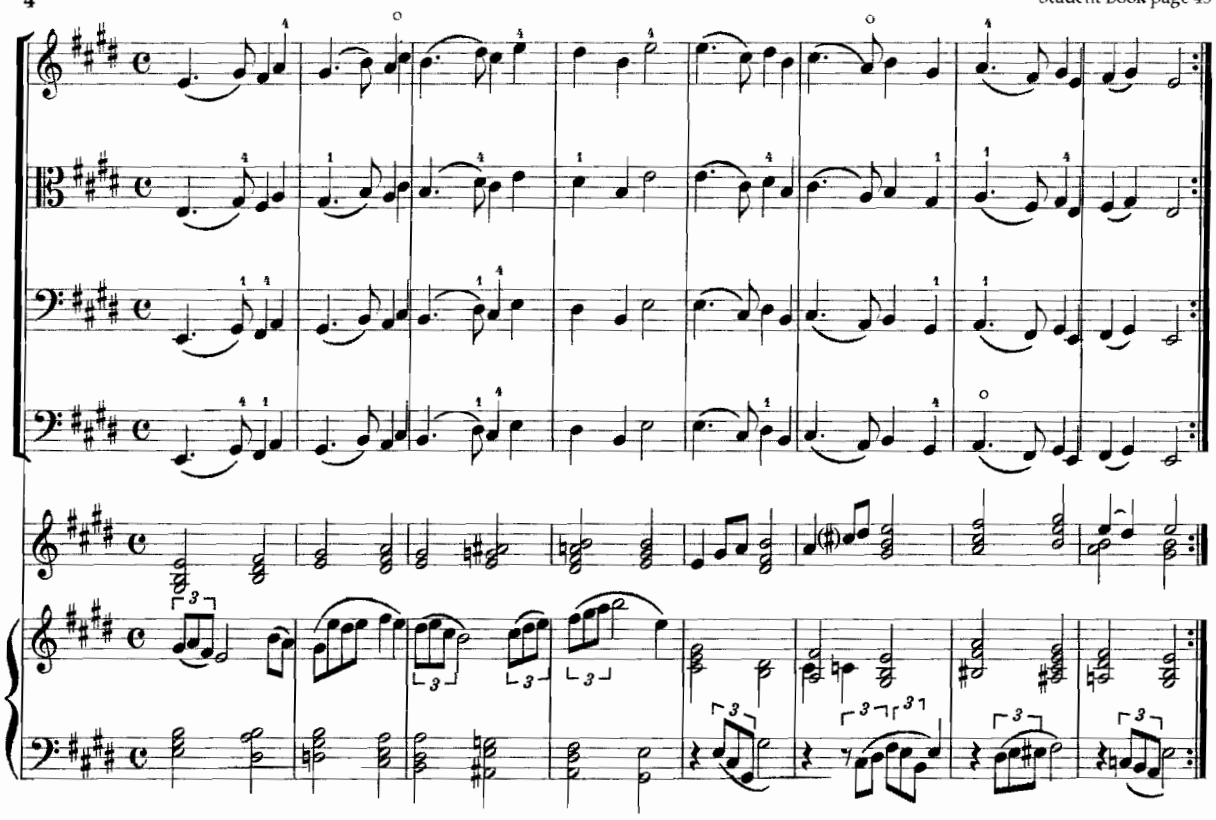
Broken Thirds in First Octave

Viola continues the same fingering pattern as in Eb major, in the 1st and 3rd measures.

THE WHOLE HAND NOW LIES A HALF-STEP HIGHER FOR E MAJOR!.

The same approach fpr short fingers apprjies as in Eb.

For G# and D#, for viola, extend the first finger backward without shifting the hand out of first position.



E Major - Second Octave with Positions

5 Incomplete Second Octave for Violin

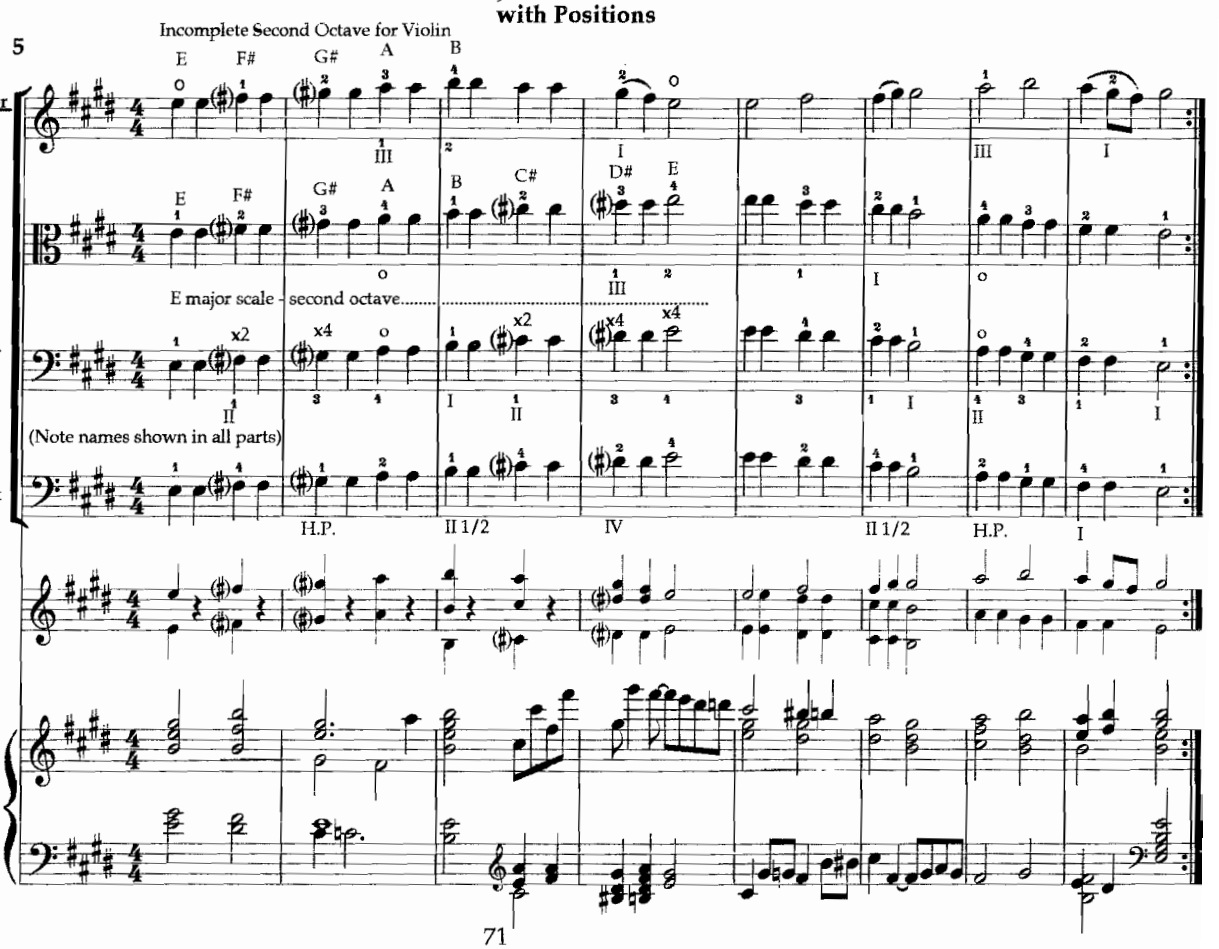
Second Octave - E Major with Positions.

Violins have the incomplete second octave. The other voices have the full scale.

Play with. both sets of fingerings where shown as preparation for playing this key in the higher positions.

Viola shifts to the higher part of III position for D#, with the first finger.

Cello continues the II position on the D and A strings. The extended finger positions in first position are as important as they were in Eb major!.



6 Arpeggios with Positions

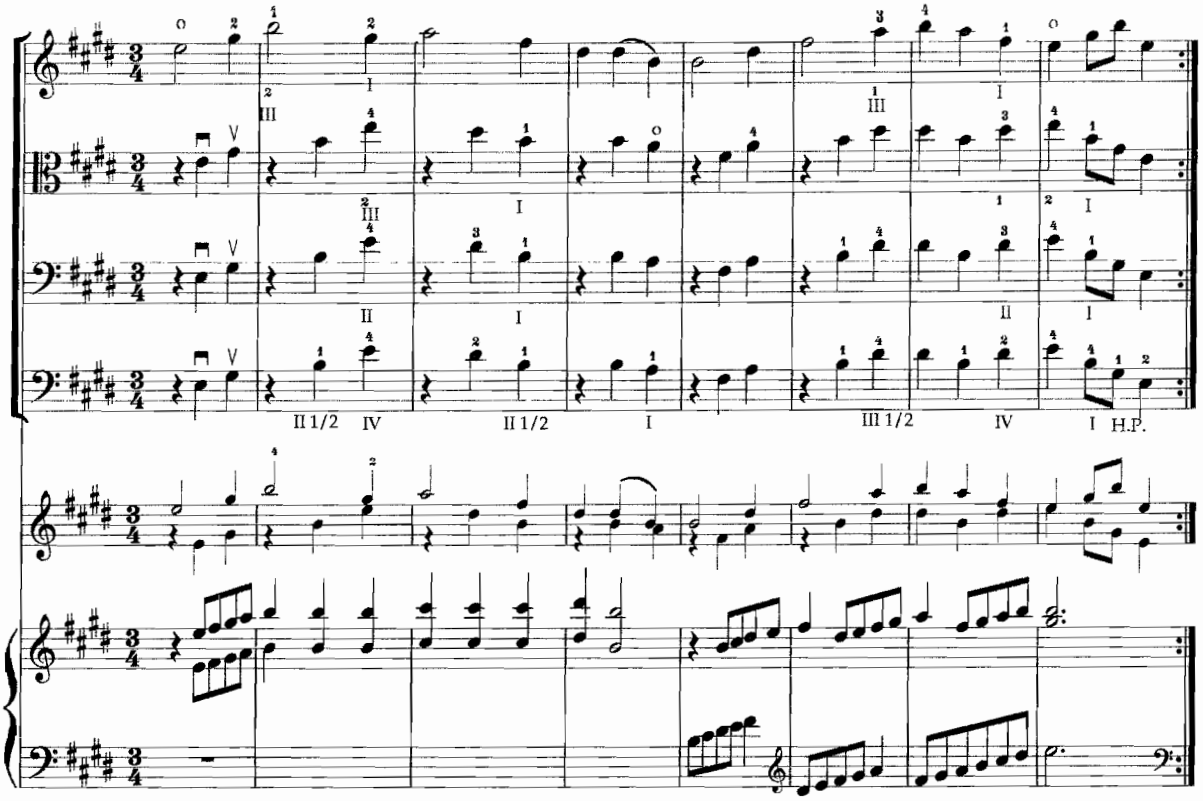
Arpeggios with Positions

Violins and **violas** learn this line with two sets of fingerings. This will improve position playing in this key.

For the rest patterns, keep the bow on the string after measure one.

In all shifts KEEP THE SHIFTING FINGER DOWN UNTIL THE NEXT ONE IS PLACED (providing it is a different finger!).

Do not jump or hop in the higher position. It must be done smoothly and inaudibly.



7 E Major Ensemble with Lower Tones

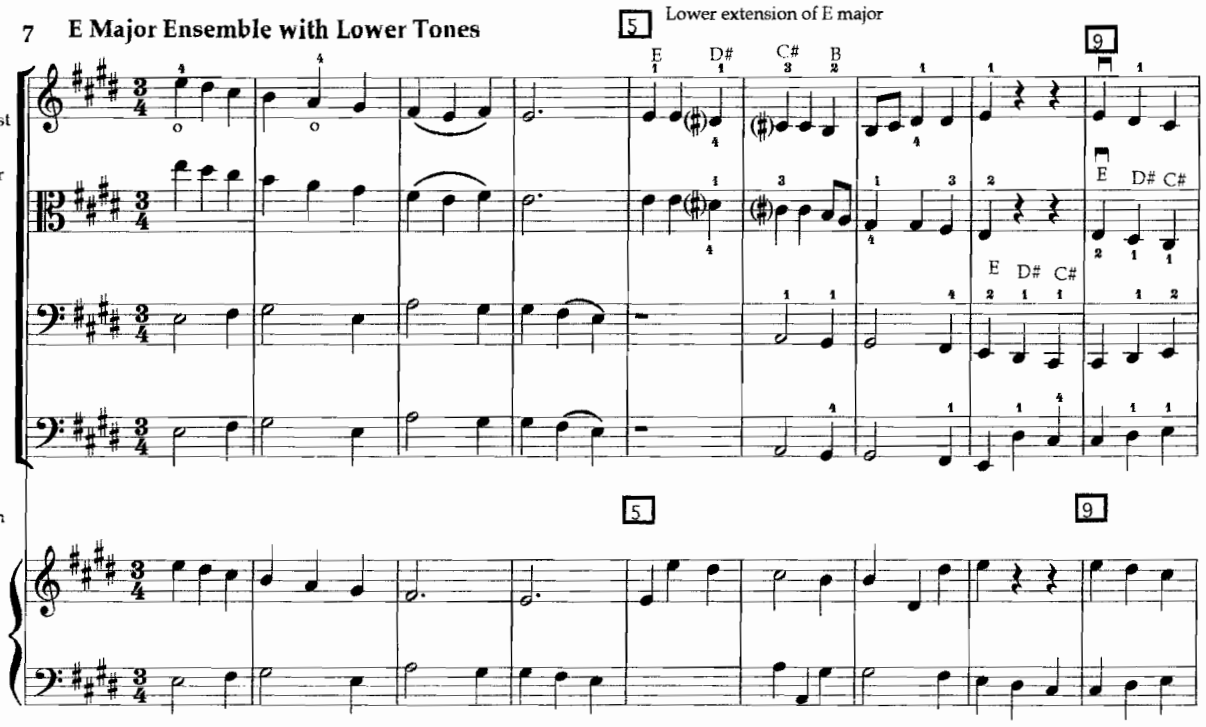
Lower Extension of E Major

This line takes all instruments into the lowest compass of E major.

Note: D# in measure 5 for violin and viola is to be learned with the first and fourth fingers. Fourth finger is actually easier from both an harmonic and mechanical point of view because it does not throw the hand out of the key-position.

For the low C# on cello and viola, and for the low G# on the violin, the first finger is extended backward, keeping the hand in first position.

The countertheme of "Lovely Evening" is woven into the scale fabric. It adds musically enriched perception through the contrary motion of the melody in cello and bass.



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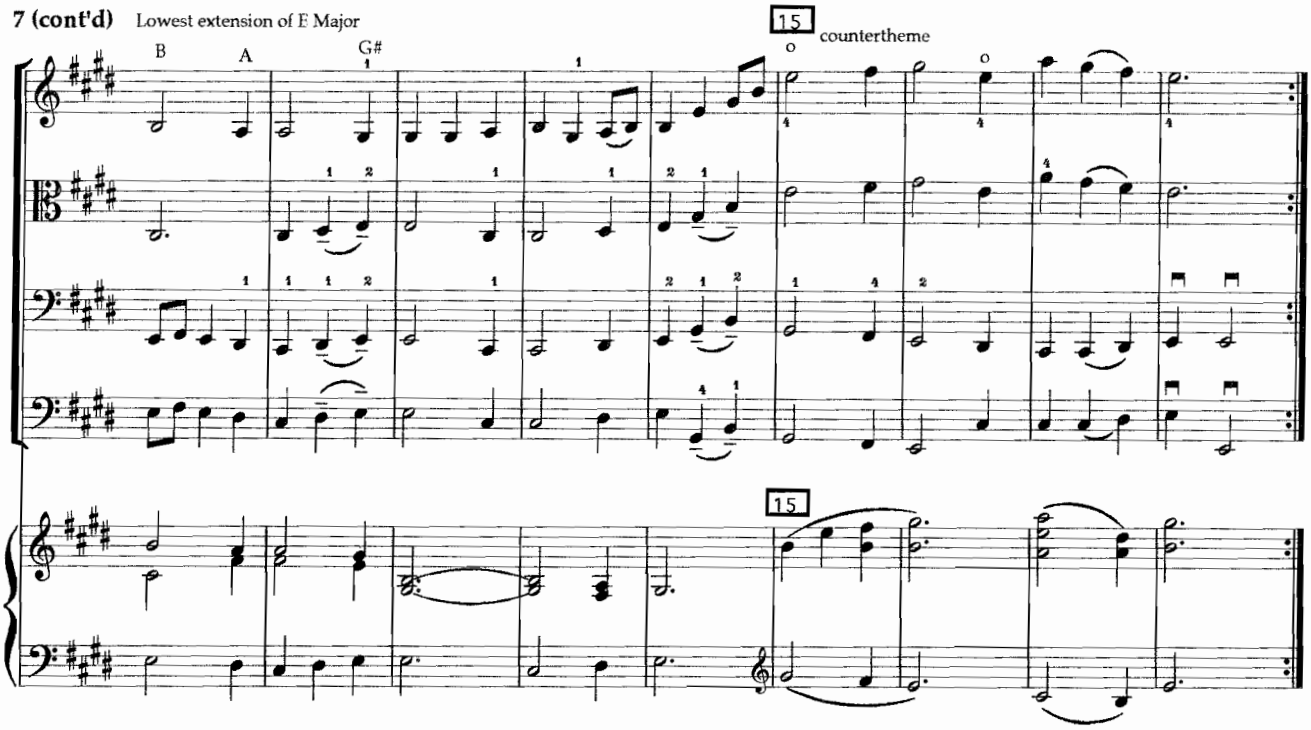
7 (cont'd) Lowest extension of E Major



Ensemble With Positions And Higher Extensions

8

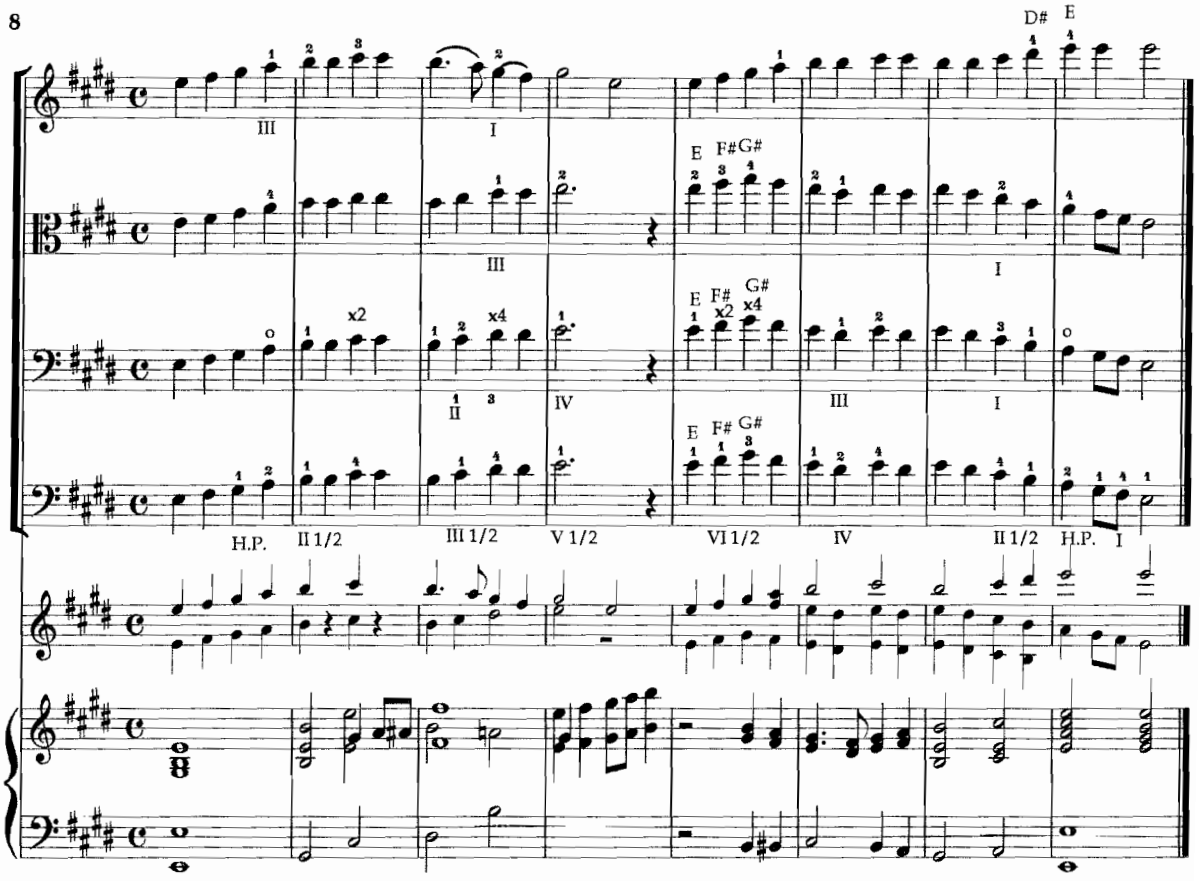
Higher Tones in E Major

Violin extends the fourth finger to high E, in III position. Keep it on the string for the half-step shift. Make sure that fingers 1,2 & 3 are raised and relaxed.

Viola, cello and bass extend the E major scale to the start of THE THIRD OCTAVE, WITH PITCHES E F#, G#.

Cello alternates the positions and extension fingerings

Bass: play high G# firmly placed. Remember that THE THUMB RESTS ON THE SIDE OF THE FINGERBOARD FOR THE VI 1/2 POSITION.



Full Two-Octave Range in E Major with Positions

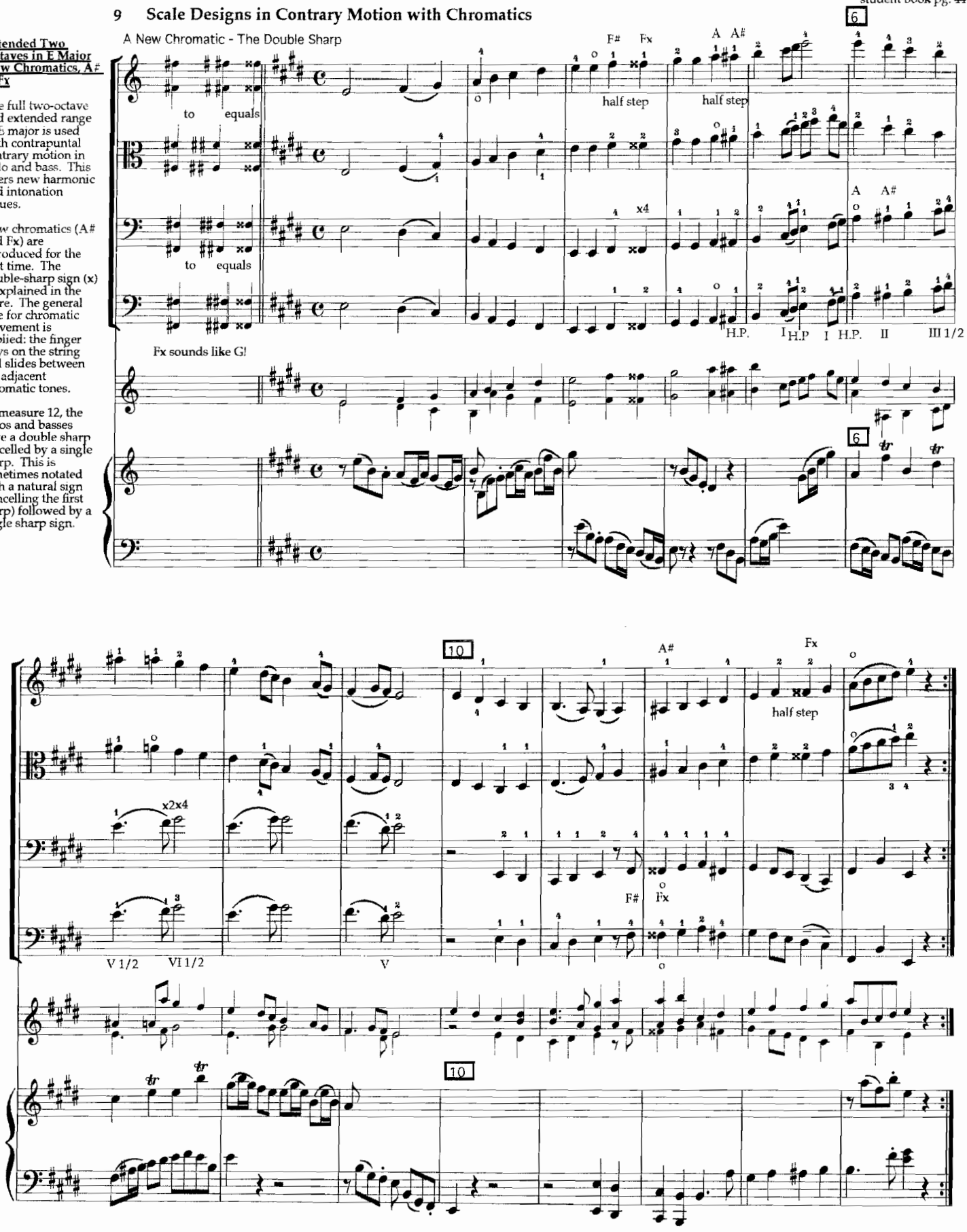
9 Scale Designs in Contrary Motion with Chromatics

Extended Two Octaves in E Major New Chromatics, A♯ & Fx

The full two-octave and extended range of E major is used with contrapuntal contrary motion in cello and bass. This offers new harmonic and intonation values.

New chromatics (A♯ and Fx) are introduced for the first time. The double-sharp sign (x) is explained in the score. The general rule for chromatic movement is applied: the finger stays on the string and slides between the adjacent chromatic tones.

In measure 12, the cellos and basses have a double sharp cancelled by a single sharp. This is sometimes notated with a natural sign (cancelling the first sharp) followed by a single sharp sign.



10 **Slowly, in 6.**

Counterpoint Ensemble in 6/8, "Siciliano" Meter.

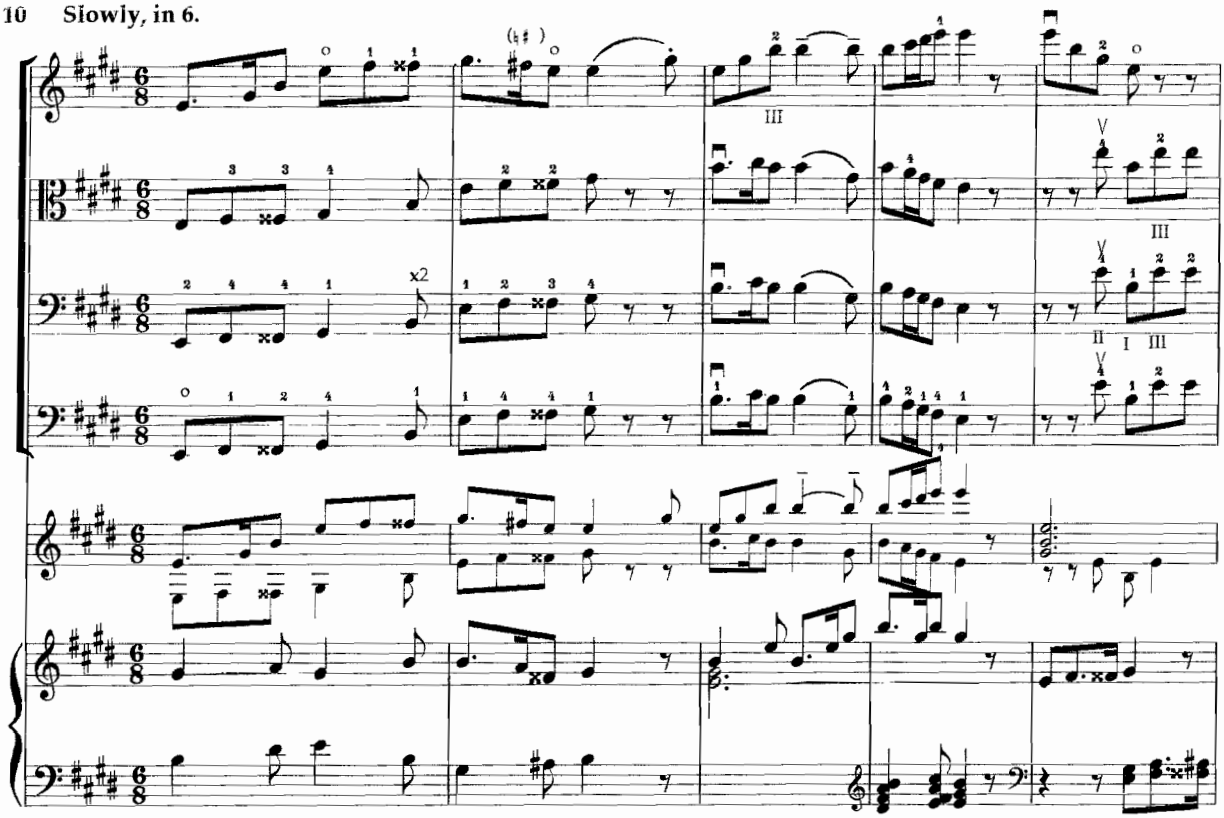
The dotted eighth-sixteenth is drilled in 6/8 in the sdcale line and broken chords.

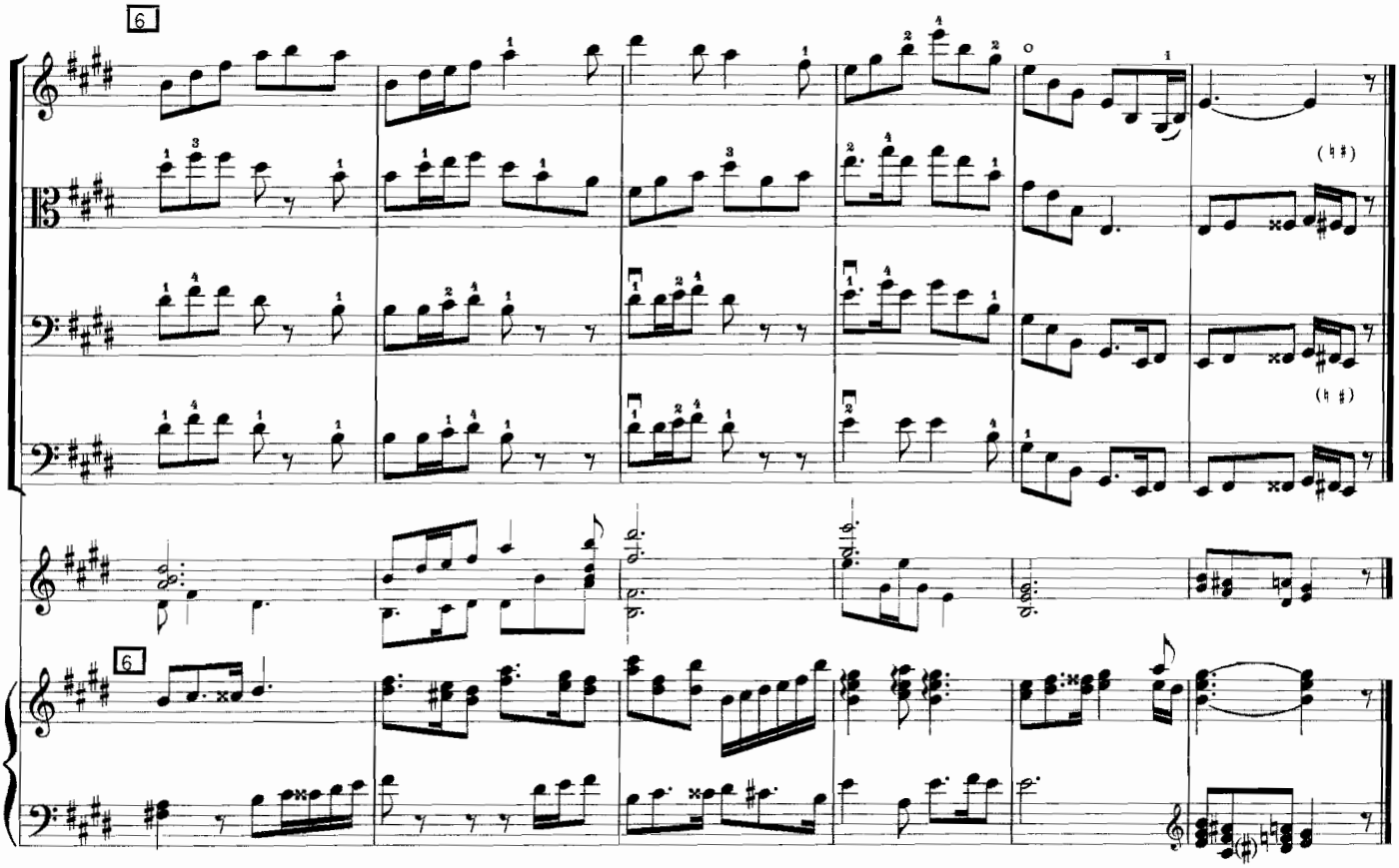
Viola sees the low Fx for the first time in measure one. This chromatic takes its place as a "passing tone" in E major. The intonation here is easy because of the chromatic thrust.

The Baroque-Siciliano meter provides thematic rhythm drill and related harmonic and contrapuntal style.

The continuation of the positions drilled in line 9 reinforces reliability in shifting skills.

The same cycle of chromatic change from x to # applies here, as in line 9.





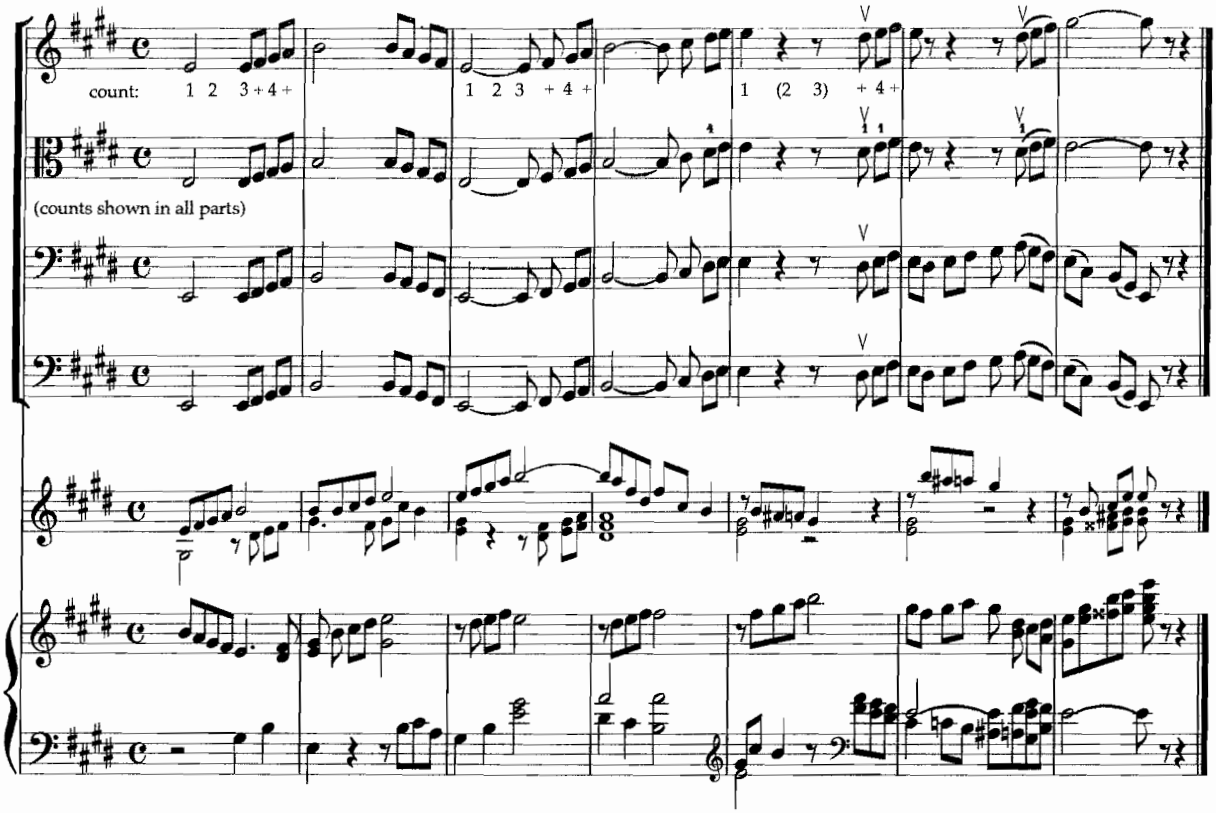
11

Half Note Tied To An Eighth

This first drill presents the half note tied to an eighth, as demanded by the melody, "Londonderry Air." The notation is shown with the beamed and single-flagged eighths for reading drill.

The rest patterns in measures 5 & 6 develop the rhythmic "feel" for the pick-up tones in the melody. They occur here as the last part of a full measure.

The intonation of this line and line 12 prepares for line 13, the "Air" itself!



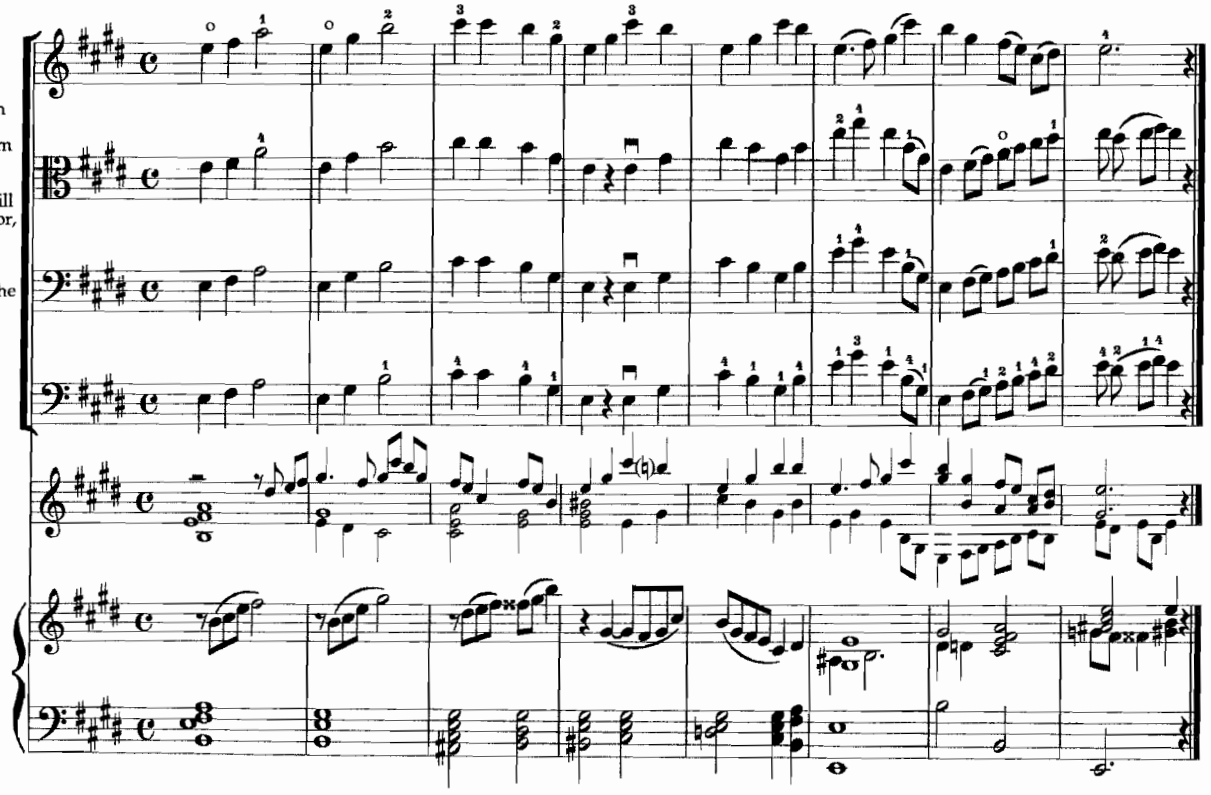
12

"Londonderry" Shifts

This second drill explores the position problems to be found in the "Air." The shifting intervals are drawn from the melody.

Viola, cello and bass drill the high tones of E major, anticipating their later employment.

The last measure uses the pick-up tones D#, E, F# as a rhythmical preparation for the beginning of the "Air."



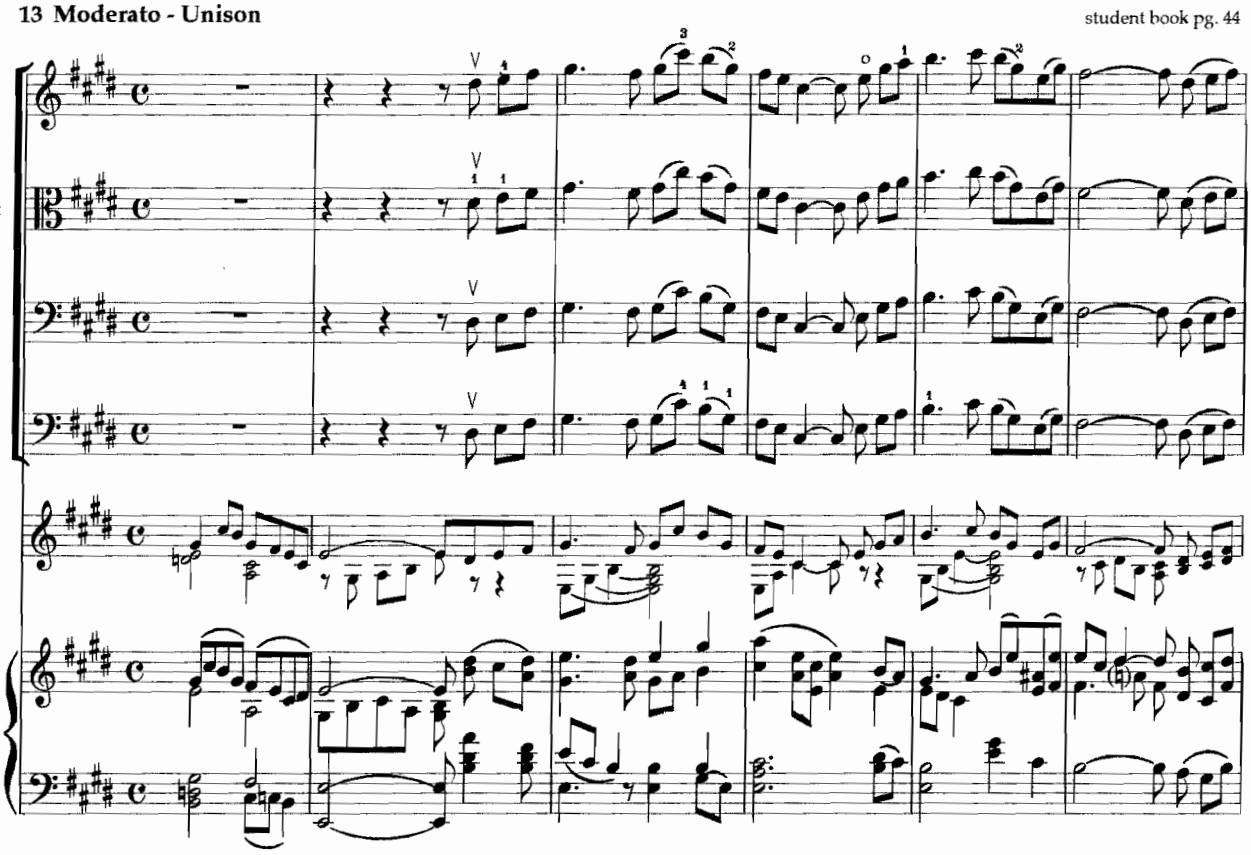
Londonderry Air
(Irish Tune from County Derry)

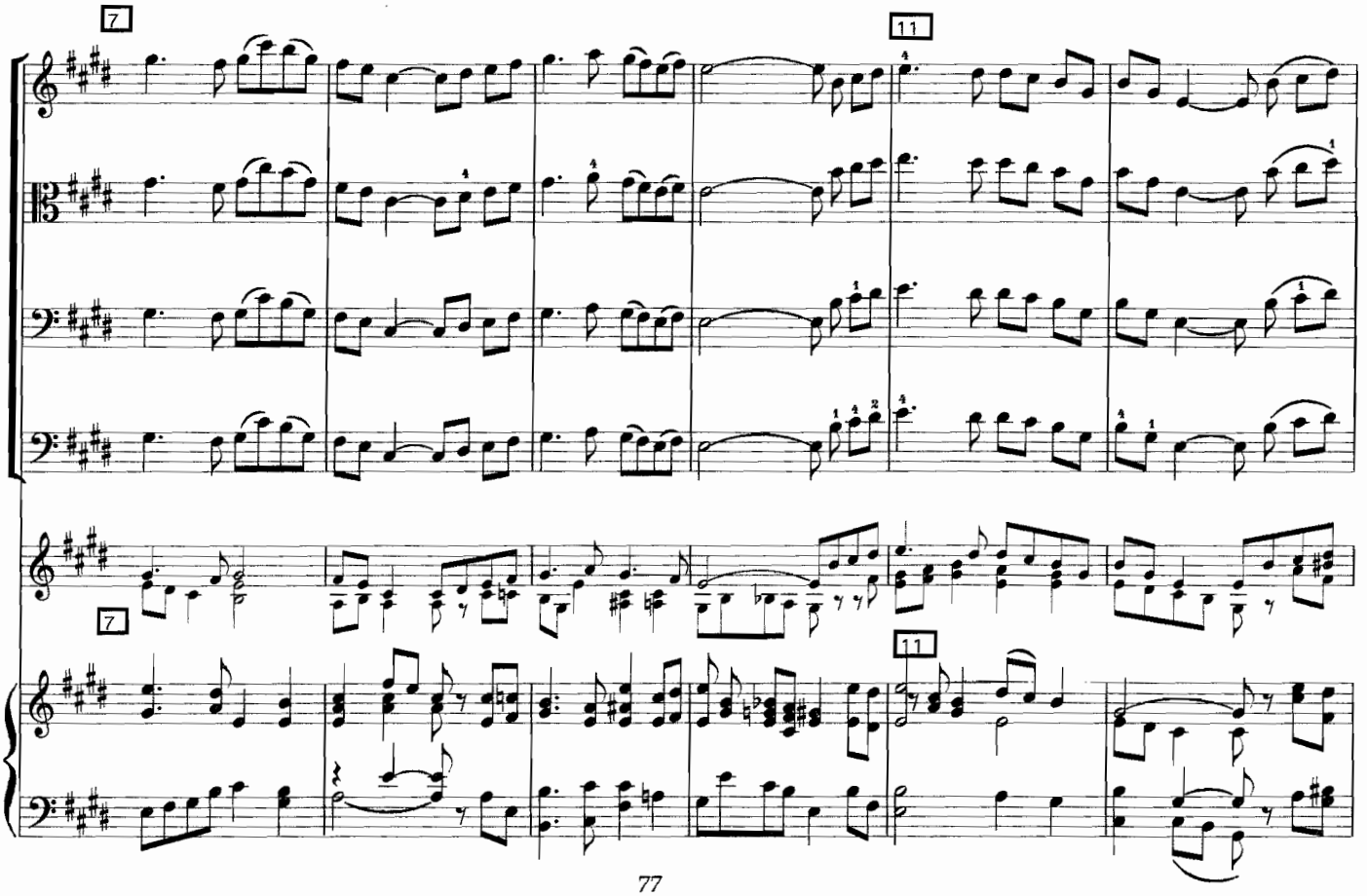
13 Moderato - Unison

Londonderry Air - "Pick-Up" Drill

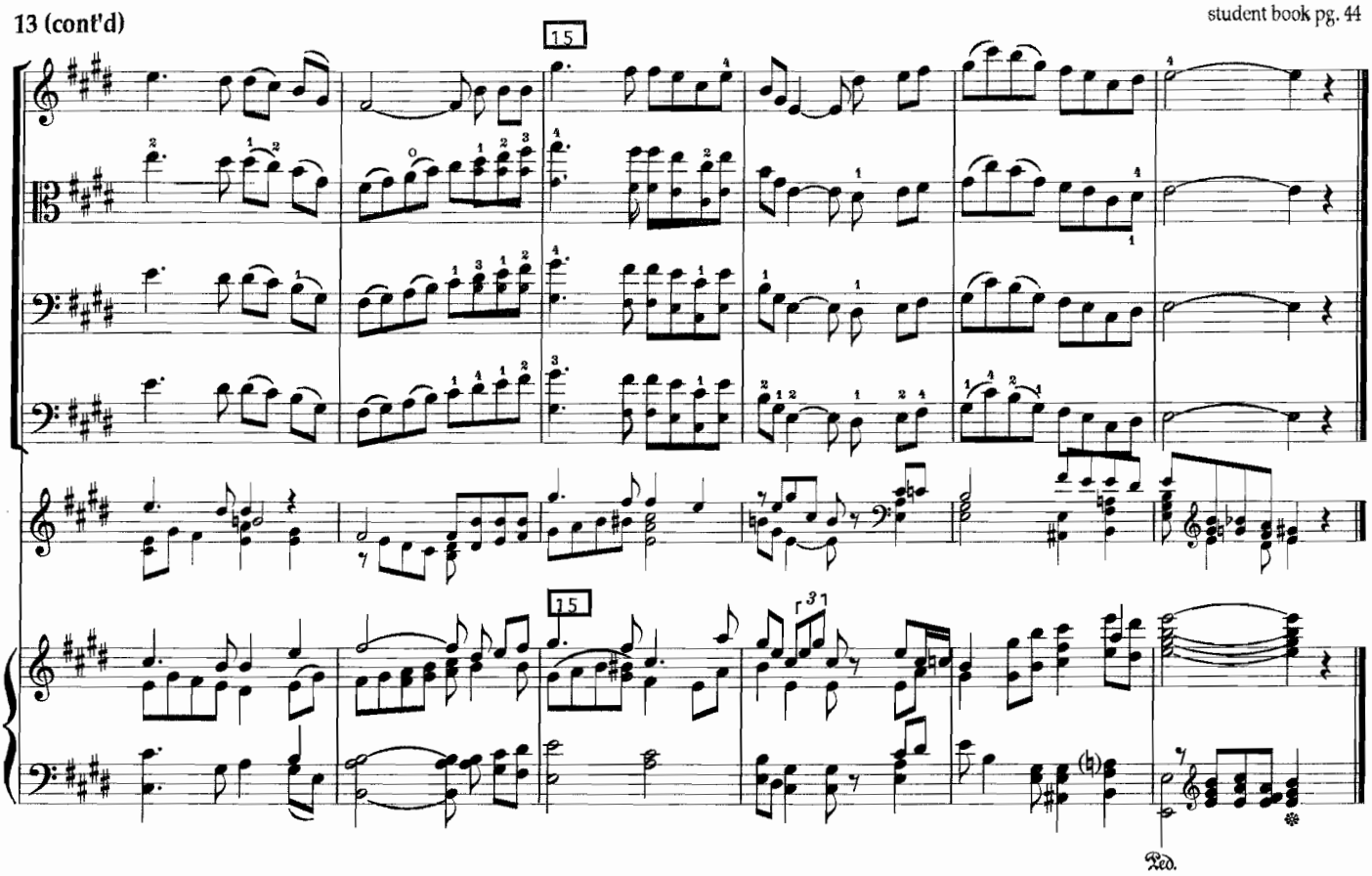
The piano introduction shows how the "pick-ups" fit into the rhythm. Some versions begin directly with the first D#. In this case the conductor can beat the silent preparatory counts, or, just give one eighth beat to start.

If the upper octave tones for viola, cello and bass at measure 15 are too difficult, play the lower tones. Otherwise play *divisi* for enriched sonority in the unison.





student book pg. 44



14 Rhythm Drill for "Dixie" (the syncopated beat)

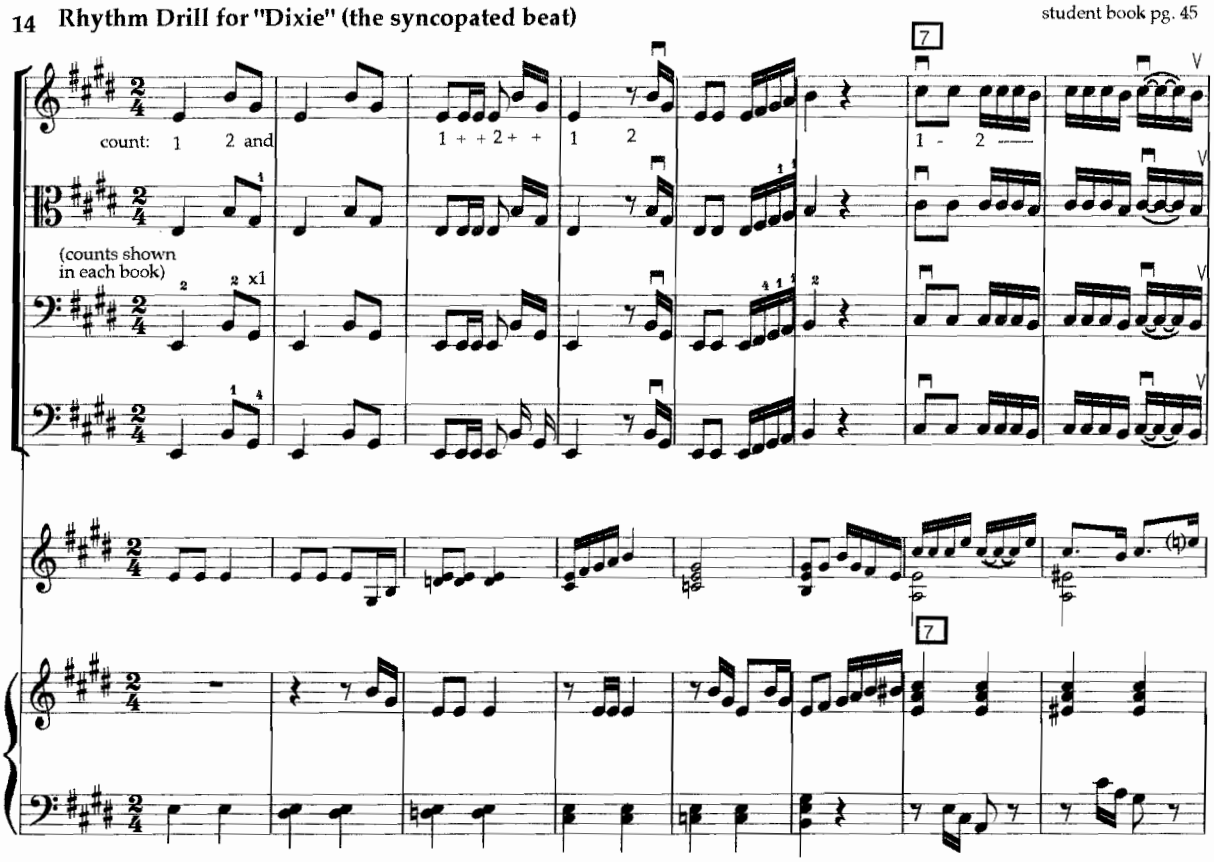
Syncopation drill for "Dixie"

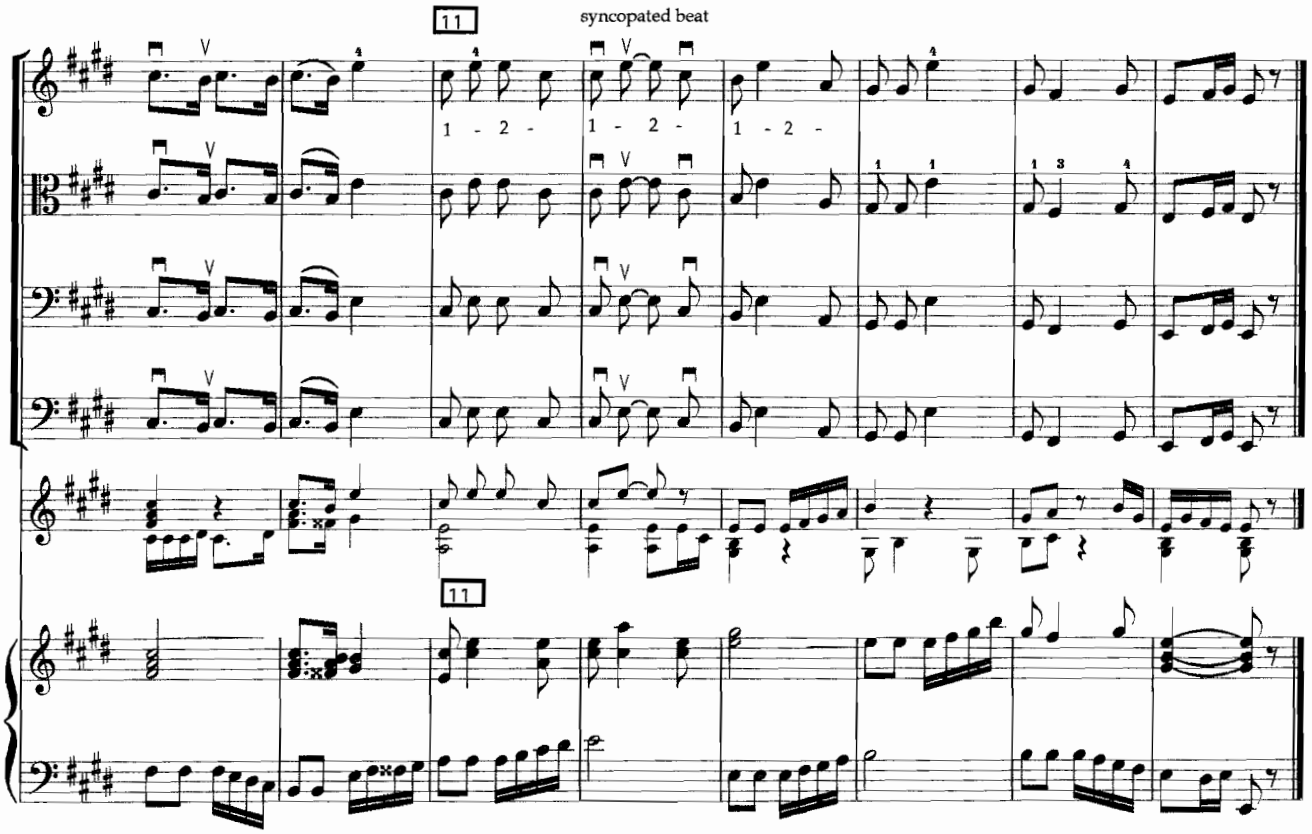
The rhythmic drills are taken from the tune.

The dotted-eighth sixteenth is reviewed in measures 7,8,9. The tie of three sixteenths into the dotted-eighth should be stressed.

The syncopation, eighth-quarter-eighth, is also developed using the tie in measures 11, 12 and 13.

The piano's steady pulse supports the subdivisions of the beat.





Dixie
A Southern Tune in Unison

15 **Quite Lively**

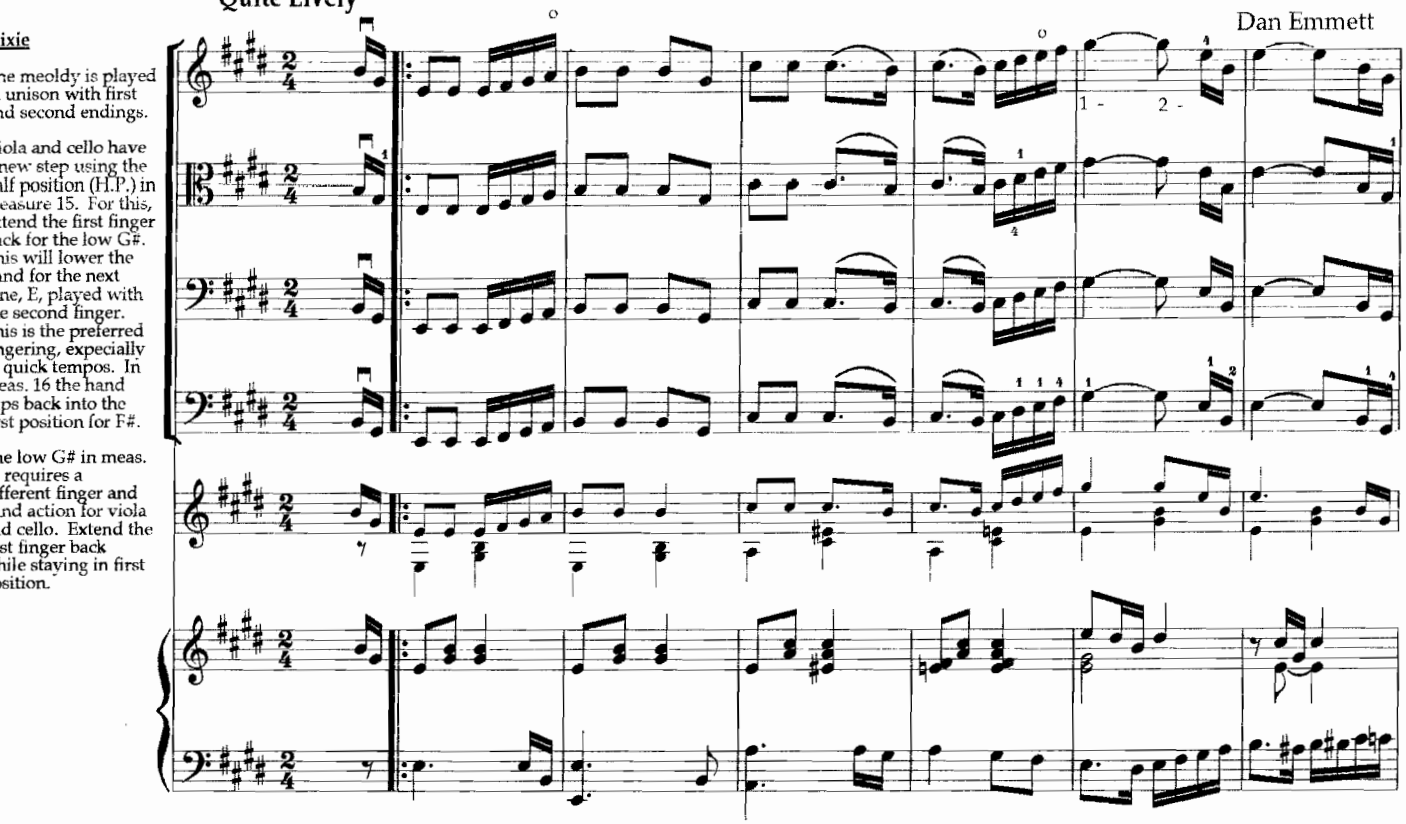
Dan Emmett

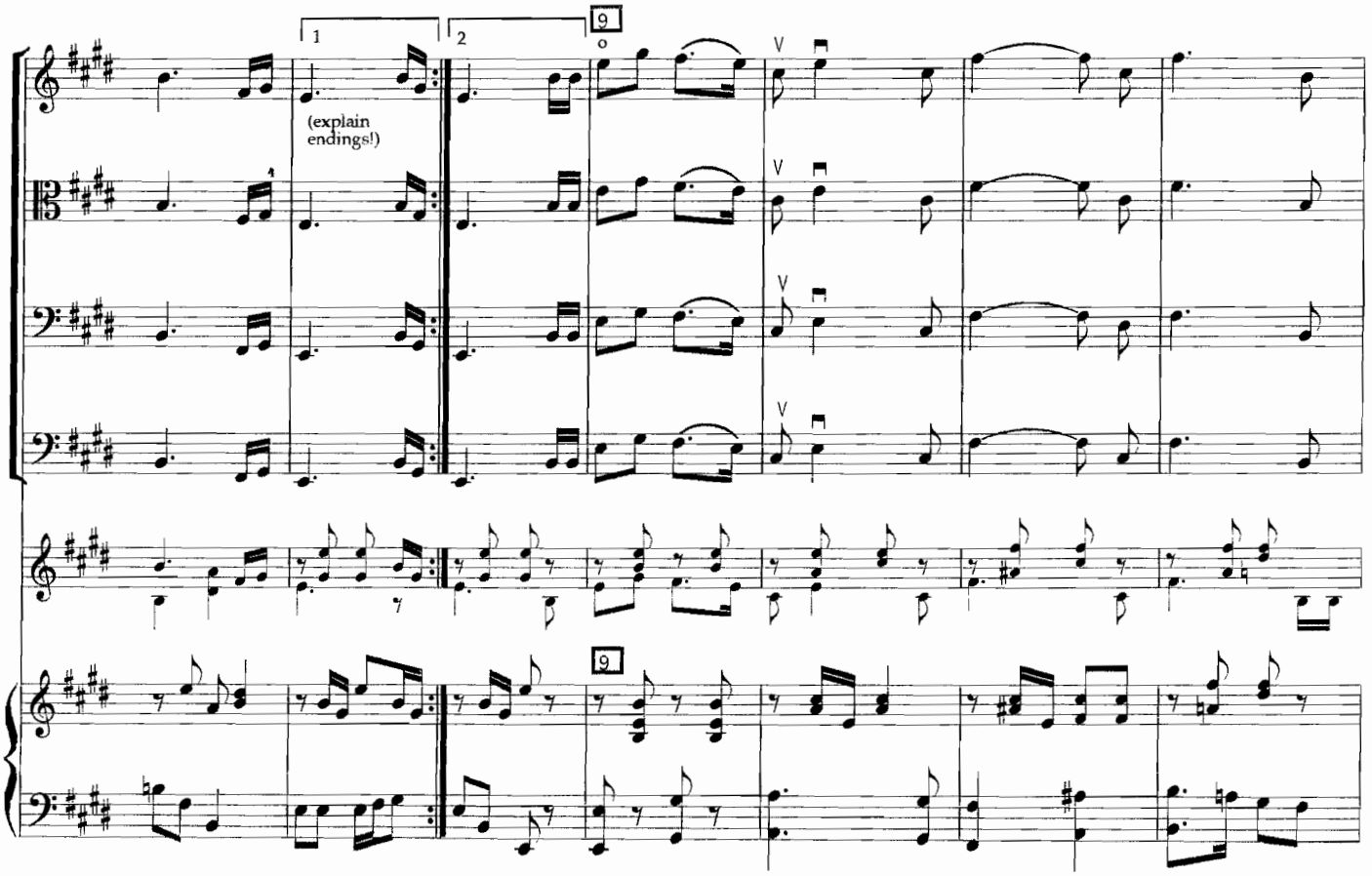
Dixie

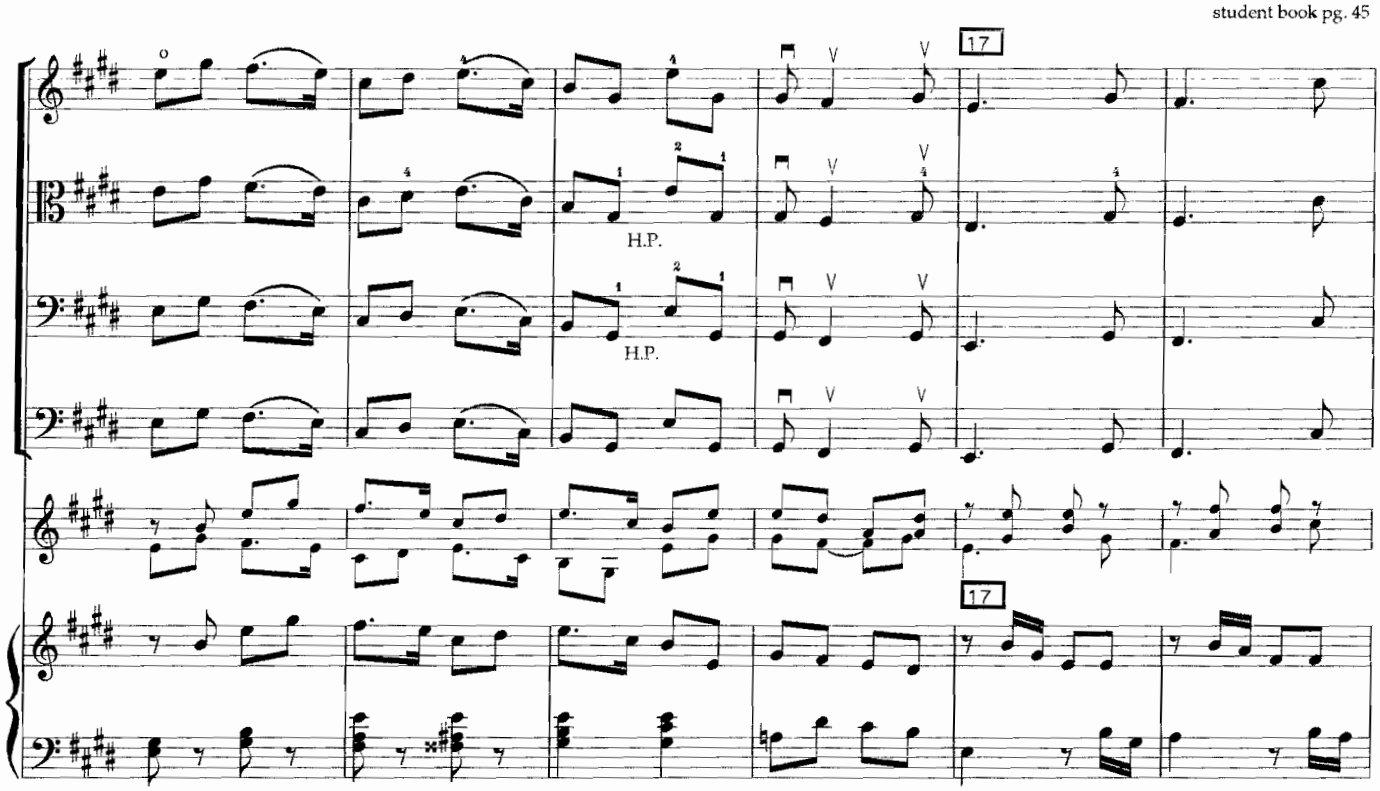
The meoldy is played in unison with first and second endings.

Viola and cello have a new step using the half position (H.P.) in measure 15. For this, extend the first finger back for the low G#. This will lower the hand for the next tone, E, played with the second finger. This is the preferred fingering, expecially in quick tempos. In meas. 16 the hand slips back into the first position for F#.

The low G# in meas. 19 requires a different finger and hand action for viola and cello. Extend the first finger back while staying in first position.



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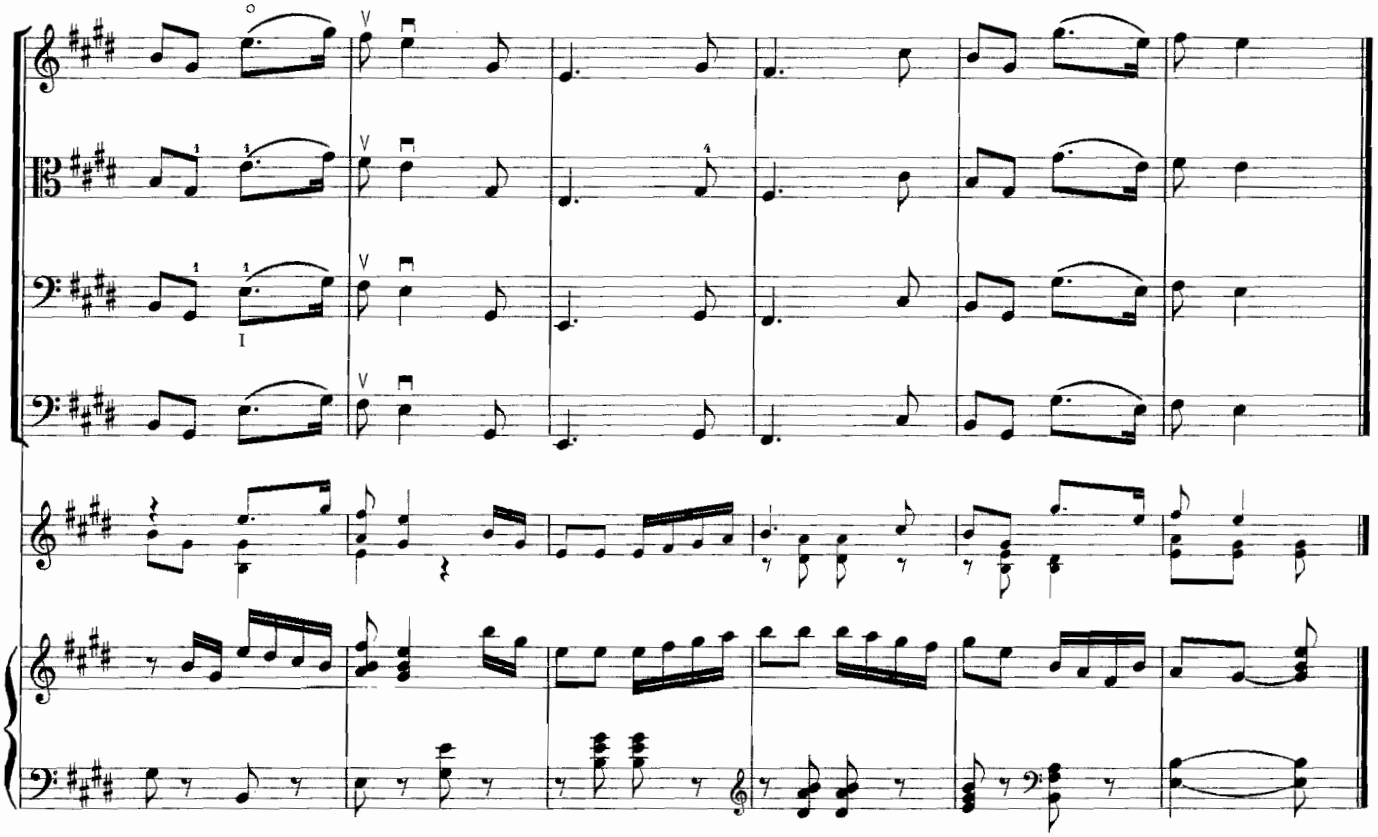
H.P.
H.P.
17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16 In 6, then in 2

Preparation for "Carnival of Venice"

The tune itself provides details for study. Play first in a moderate six beats, then in tempo, in 2.

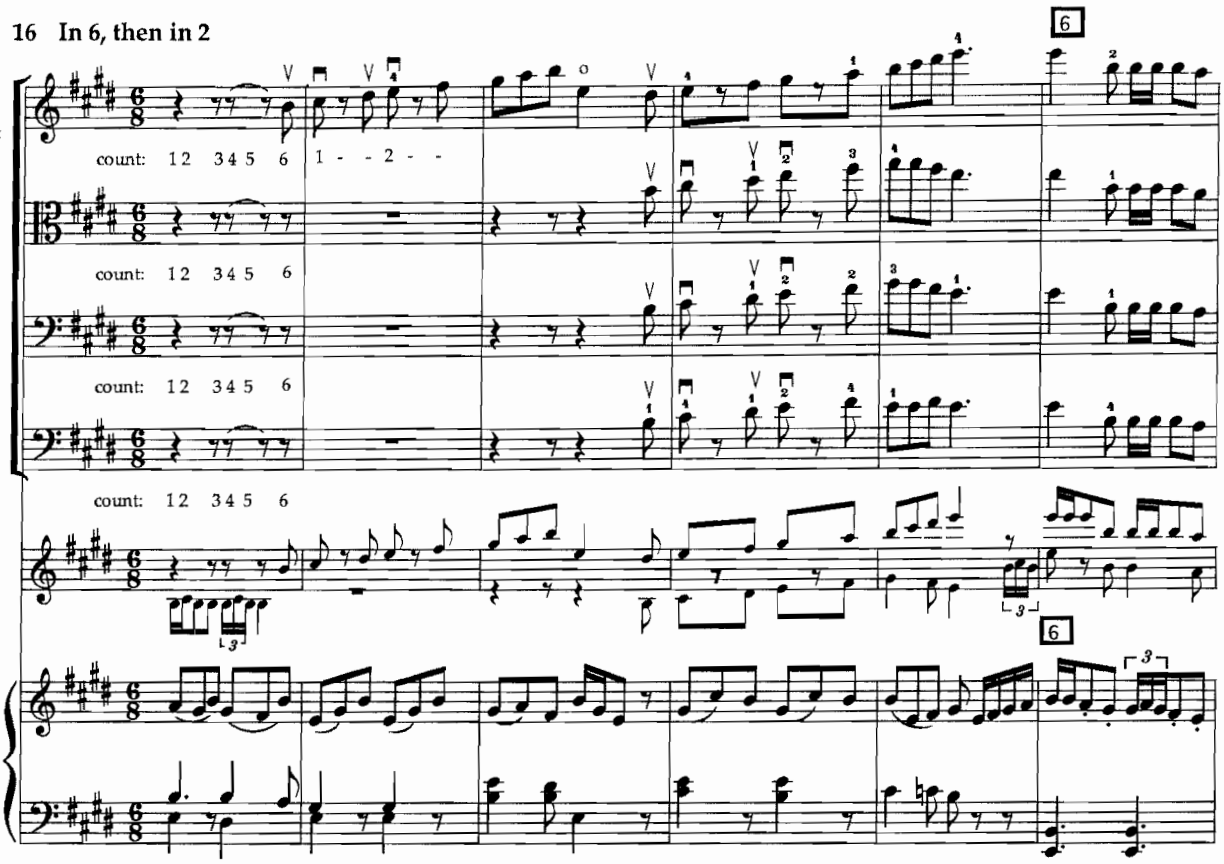
Drill the up-beats for 6/8 meter in the lower part of the bow, keeping it on the string for the rests.

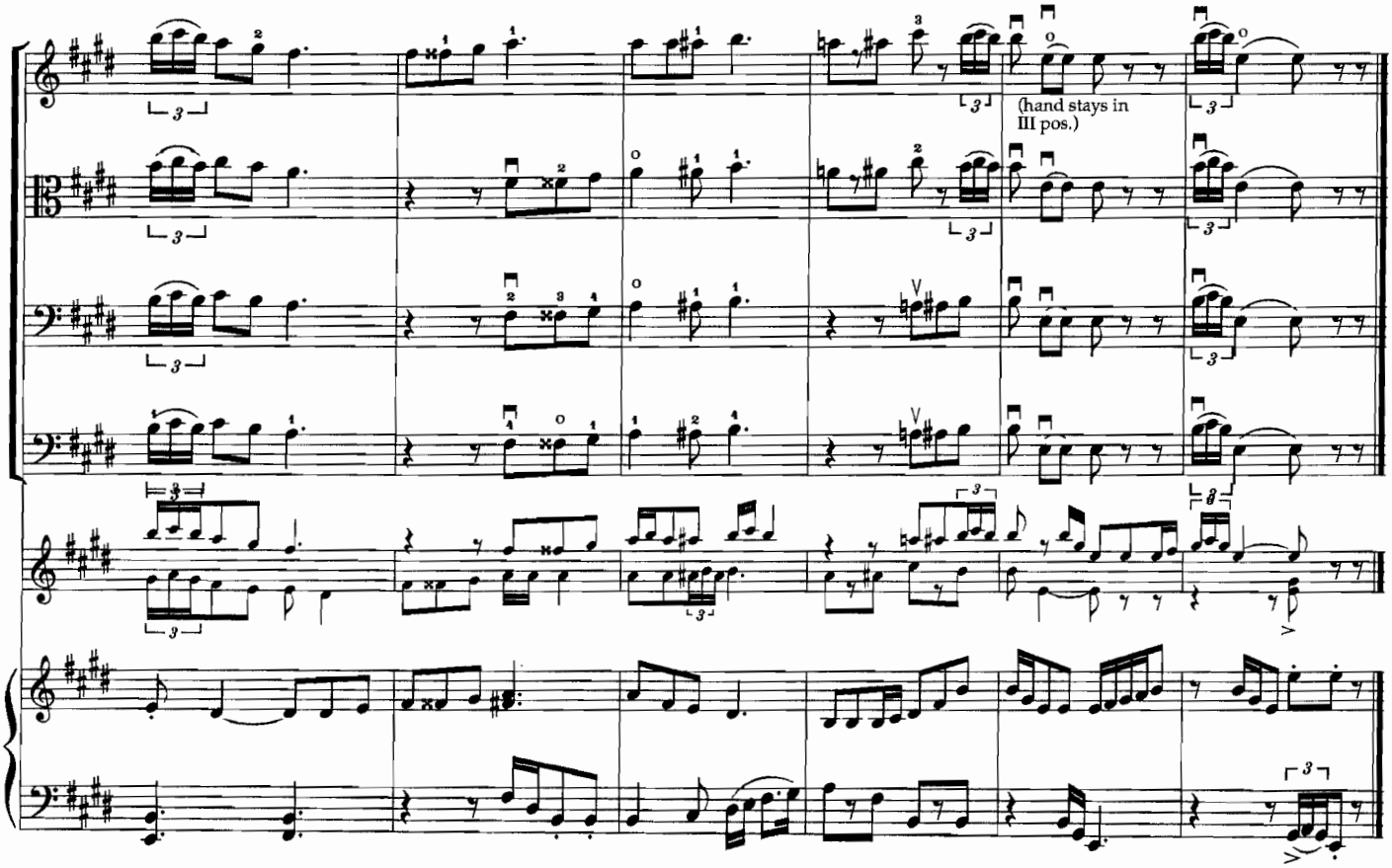
Measures 6 & 7 introduce sixteenths in two patterns. A steady beat helps develop rhythmic details.

Measure 11 has two fast down-bows. Lift the bow slightly for this stroke. Here violins stay in third position for the B and E.

The last measure has the same rhythm detail as in meas. 11, but varied as a triplet and quarter tied to an eighth. Now it uses a down and up stroke, bow remaining on the string.

The chromatics Fx and A# are reviewed with each instrument having its own fingering.





Carnival of Venice

student book pg. 46

17 **Allegretto, in 2**

"Carnival of Venice"

The "Carnival" presents a summary of different compositional and technical elements previously broken down into detailed study patterns.

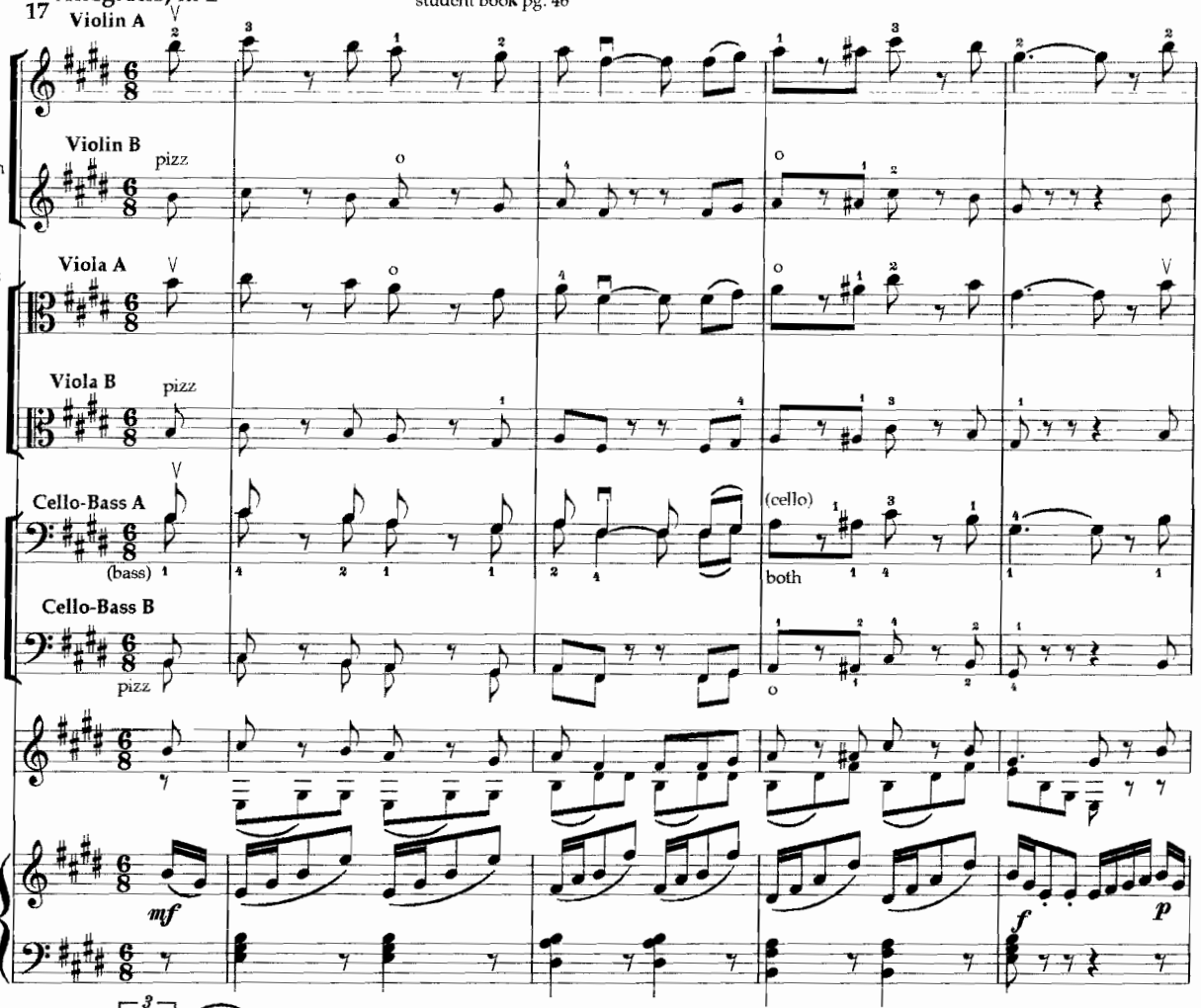
It is a Unison and Ensemble presentation to be played three ways:

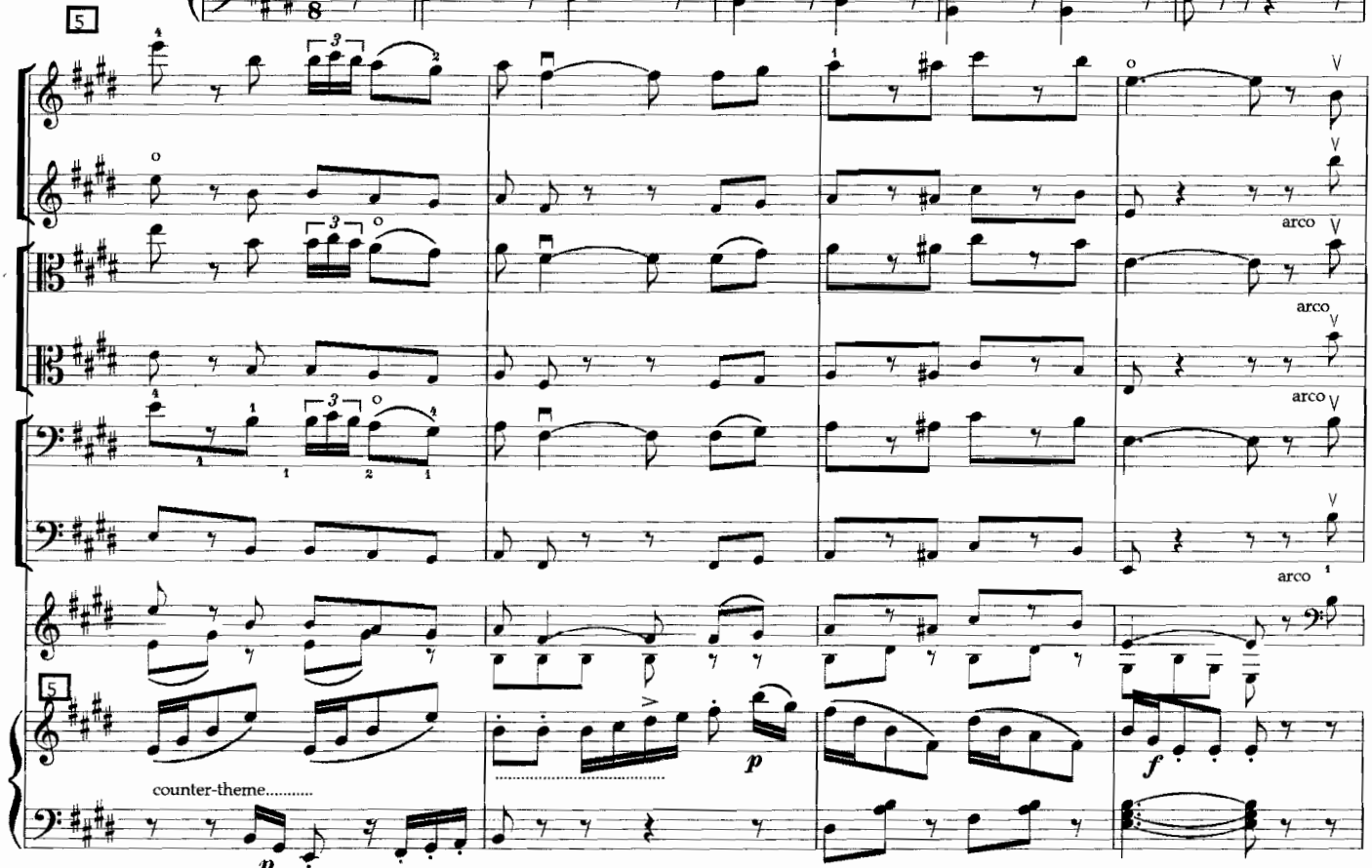
1-Play the "A" line, unison, with piano

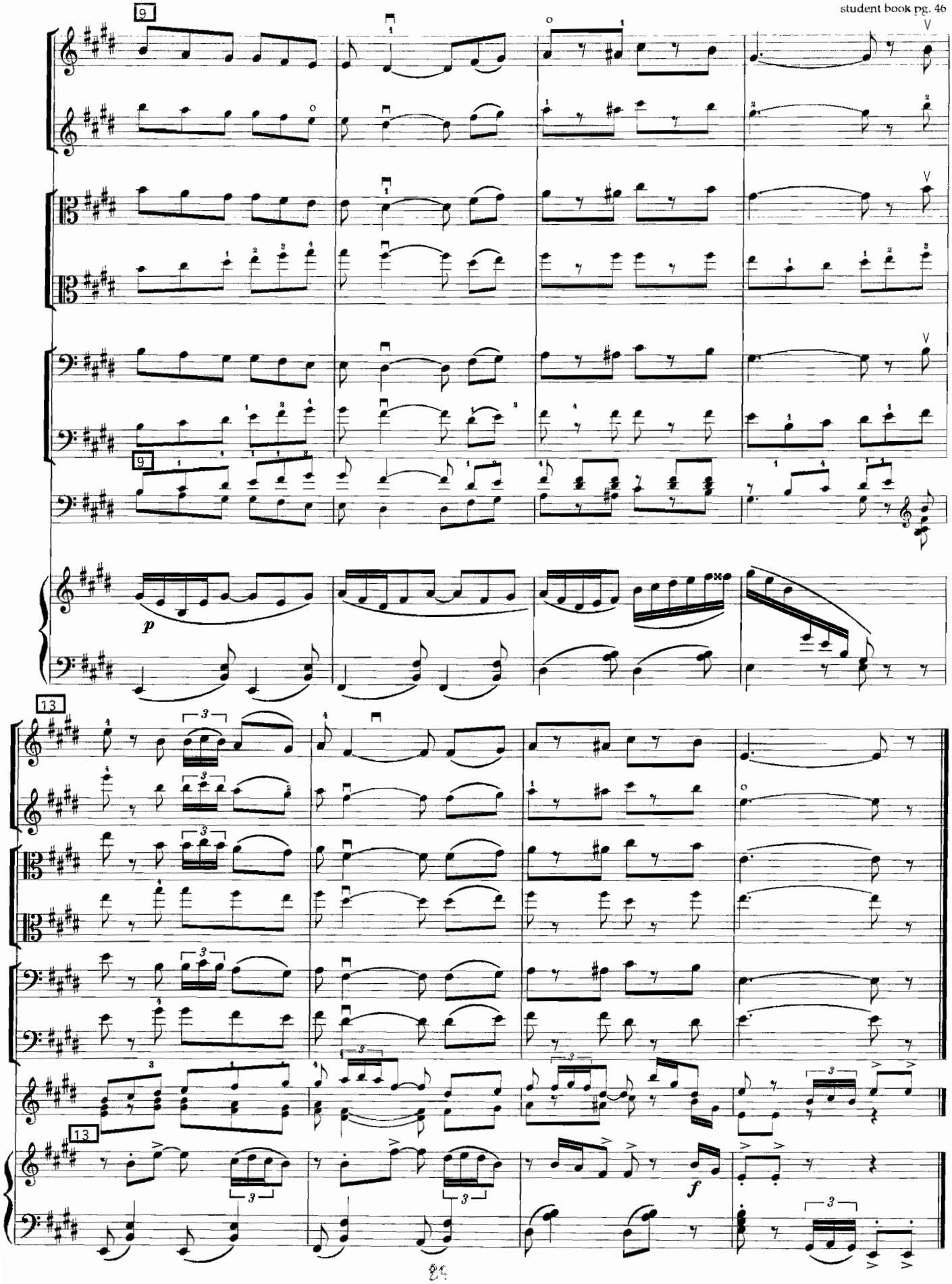
2-Play the "B" line, with piano

3-"A & B" *divisi*, piano optional

Pupils will have fun with the counterpoint references to "Dixie!"



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Chapter 14 - Major & Parallel Minor Keys
of G, D, E, F

Instructional Guide

Positions:

Previous positions with cello to II on G string

Objectives:

1. To understand the evolution of signatures in parallel minor keys
2. To play in all three minor forms; natural, harmonic and melodic
3. To perform melodies in the minor keys

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

General Teaching Hints:

THEORY. Scale structure can be introduced here for students in a practical manner.

BOWING. The performance pieces require phrasing with the bow.

Chapter 14
Major & Parallel Minor Keys
of G, C E F

G Major and Minor

1 **G major** (without signature) **G major (with signature)**

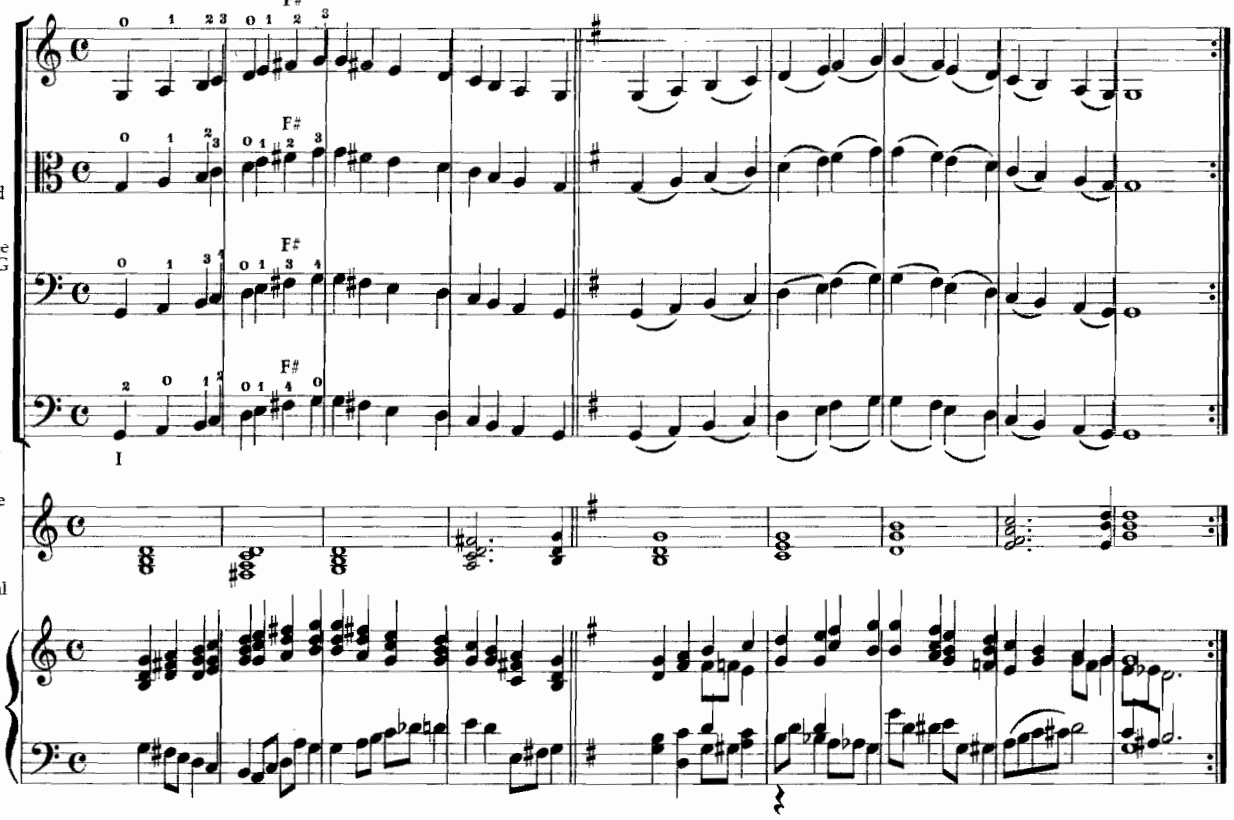
Major and Parallel Minor Scales With Developed Signatures

The G major scale, first octave, is the guide for the related G minor chromatically altered scale pattern.

The accidental for the seventh step , F#,in G major, is taken from the scale and placed as the signature symbol. Hence, the signature of G major - one sharp (F#).

The two styles of bowing add tonal variety and technical drill.

In the piano parts are basic harmonies for intonational support and various chromatic changes which enrich the total musical experience.



Three Minor Modes

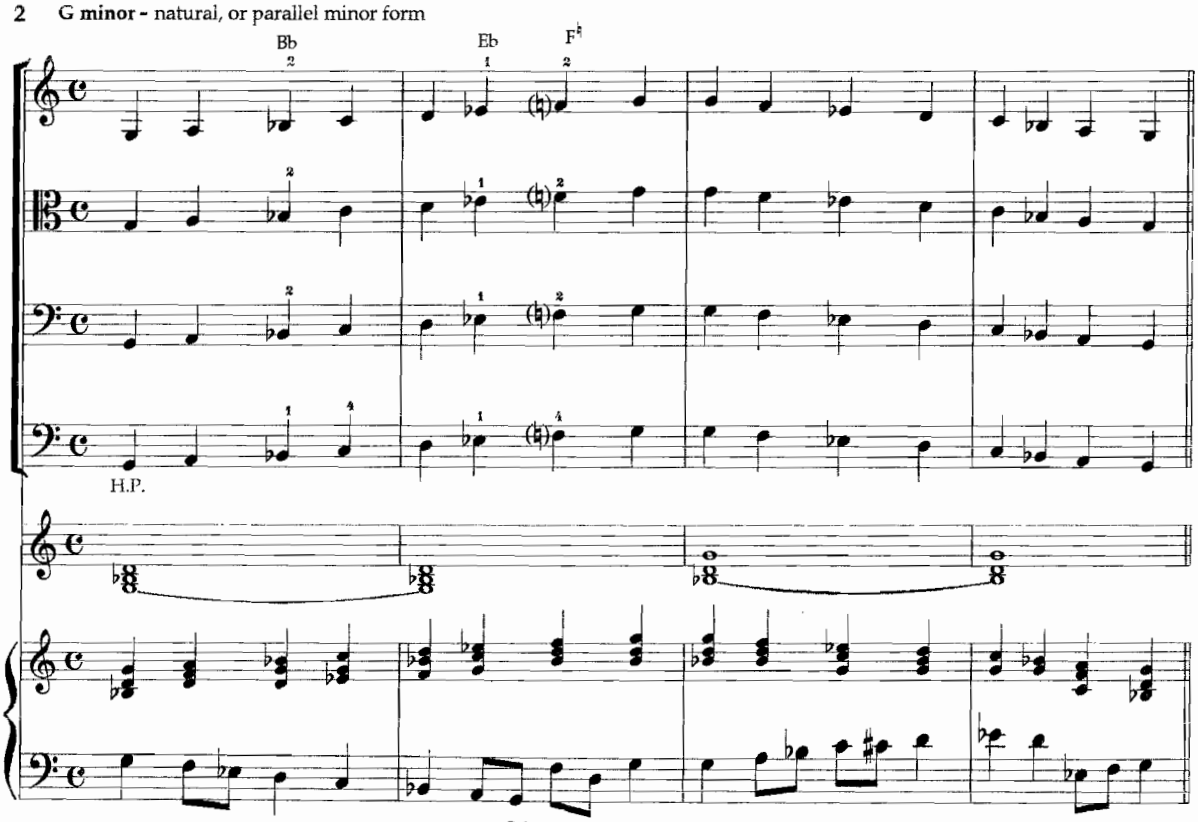
2 **G minor -** natural, or parallel minor form

G minor - Natural Form, Without and With Signature

Each minor is derived out of the parallel related major. Both have the same tones up and down the scale, following Parallel Lines, therefore, called the "parallel minor."

The first altered form of the major scale here used is the Natural Minor. It has the lowered 3rd, 6th and 7th steps, in both directions.

The minor signature, as with the major, is derived from the accidentals in the scale. In this case, it is the **natural minor form**. The F# is cancelled to F as shown in the scale and signature, first time only. This leaves two flats from the scale for the true signature of G minor.



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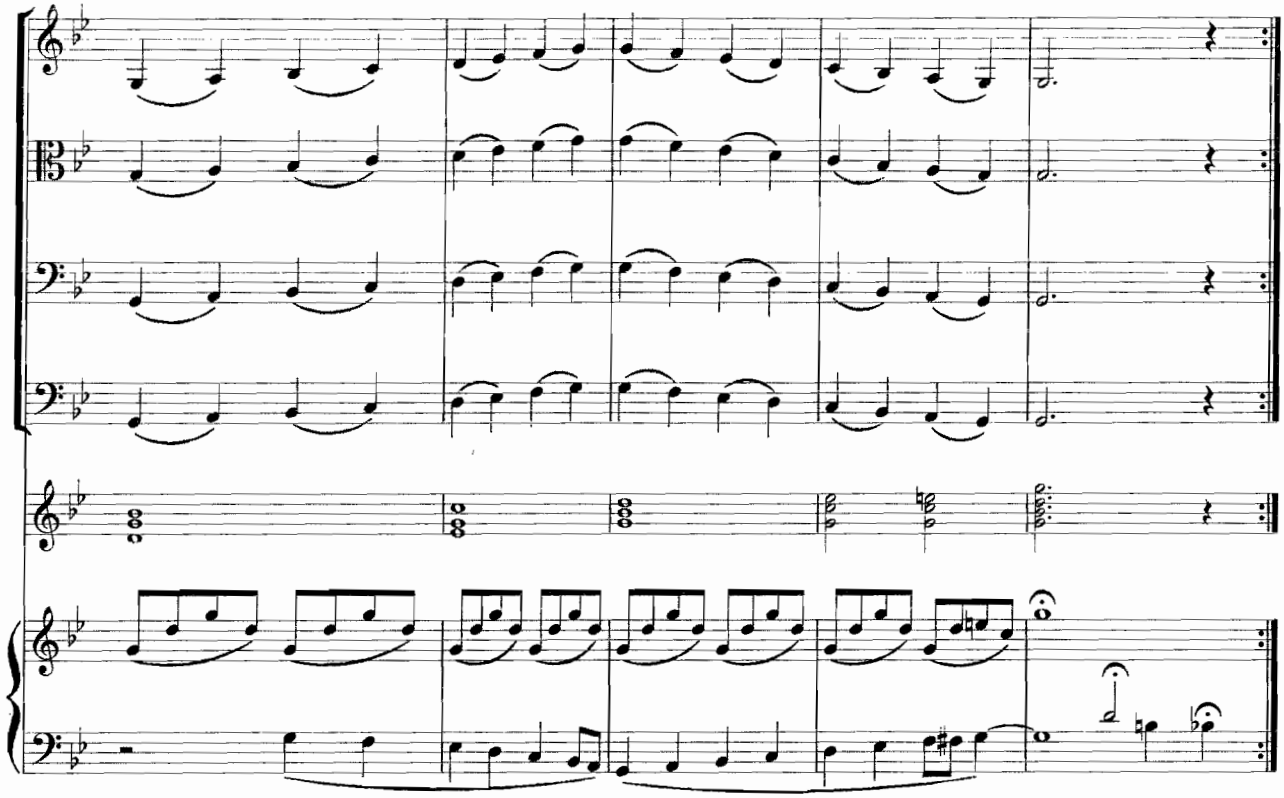
2 (cont'd) **G minor -** with signature

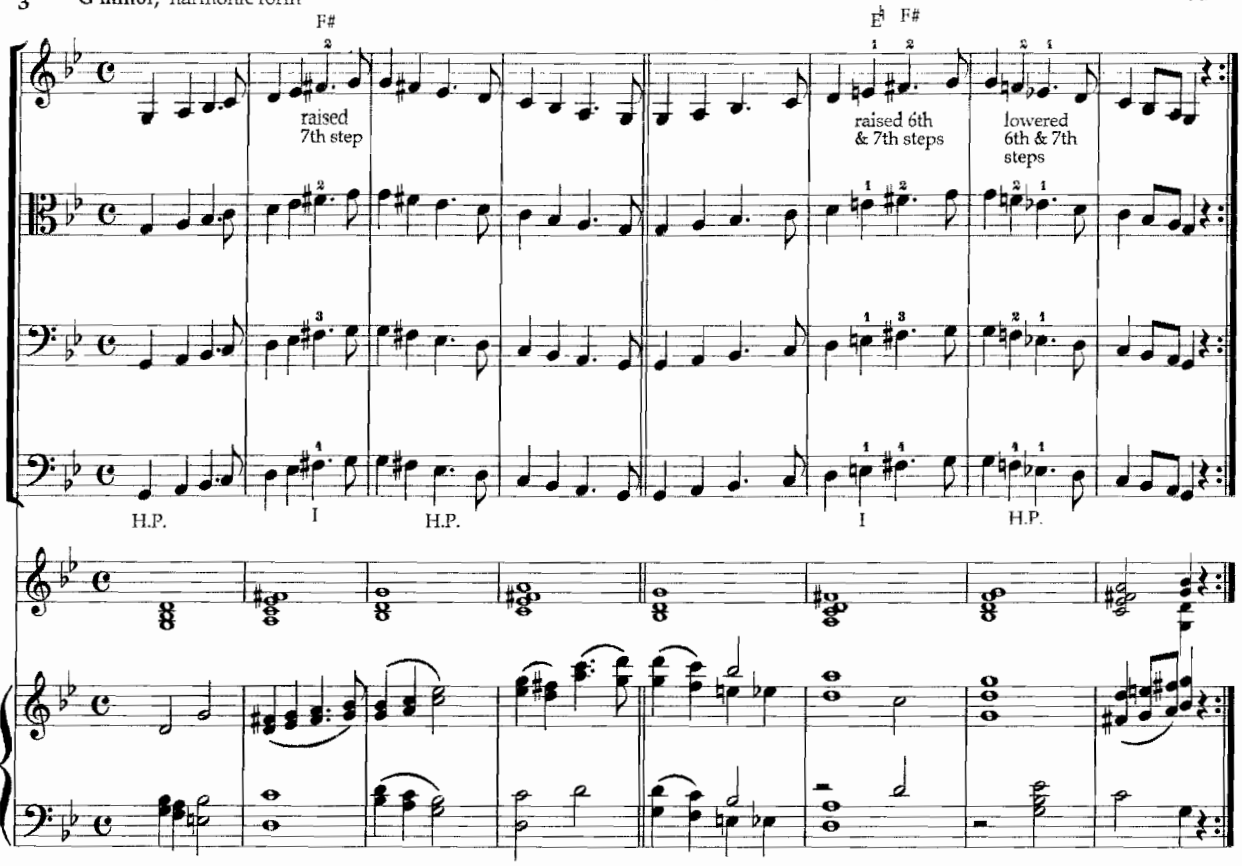


Harmonic and Melodic Forms of G Minor

The signature remains the same for the three minor forms.

For the Harmonic Minor, the 7th scale-step is raised a half-step. It remains sharped in both directions. This creates an interval of one and a half steps between steps 6 & 7. Note the finger extension for Eb to F#.

For the Melodic Minor, which is the most commonly used form, the 6th and 7th steps are raised for the UP scale and lowered for the DOWN scale.



Go Down, Moses

G minor, harmonic form

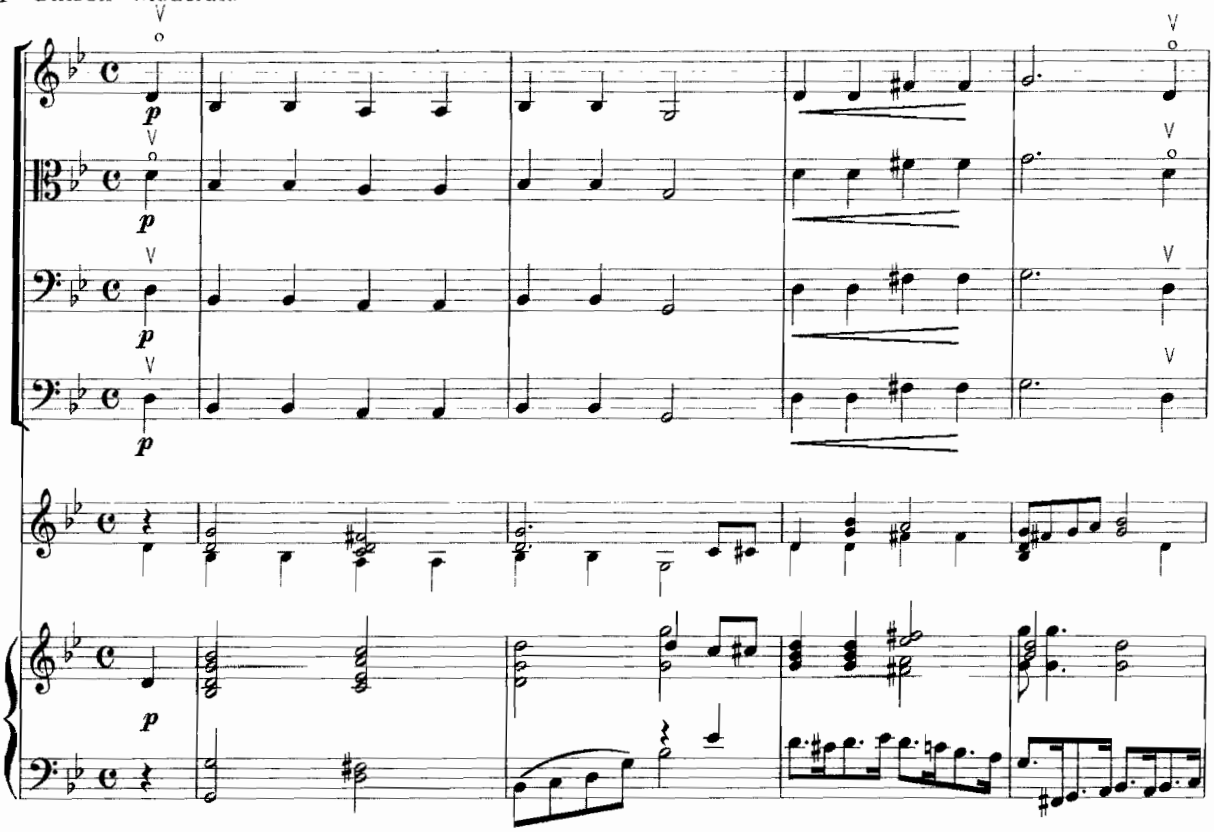
4 Unison - Moderato

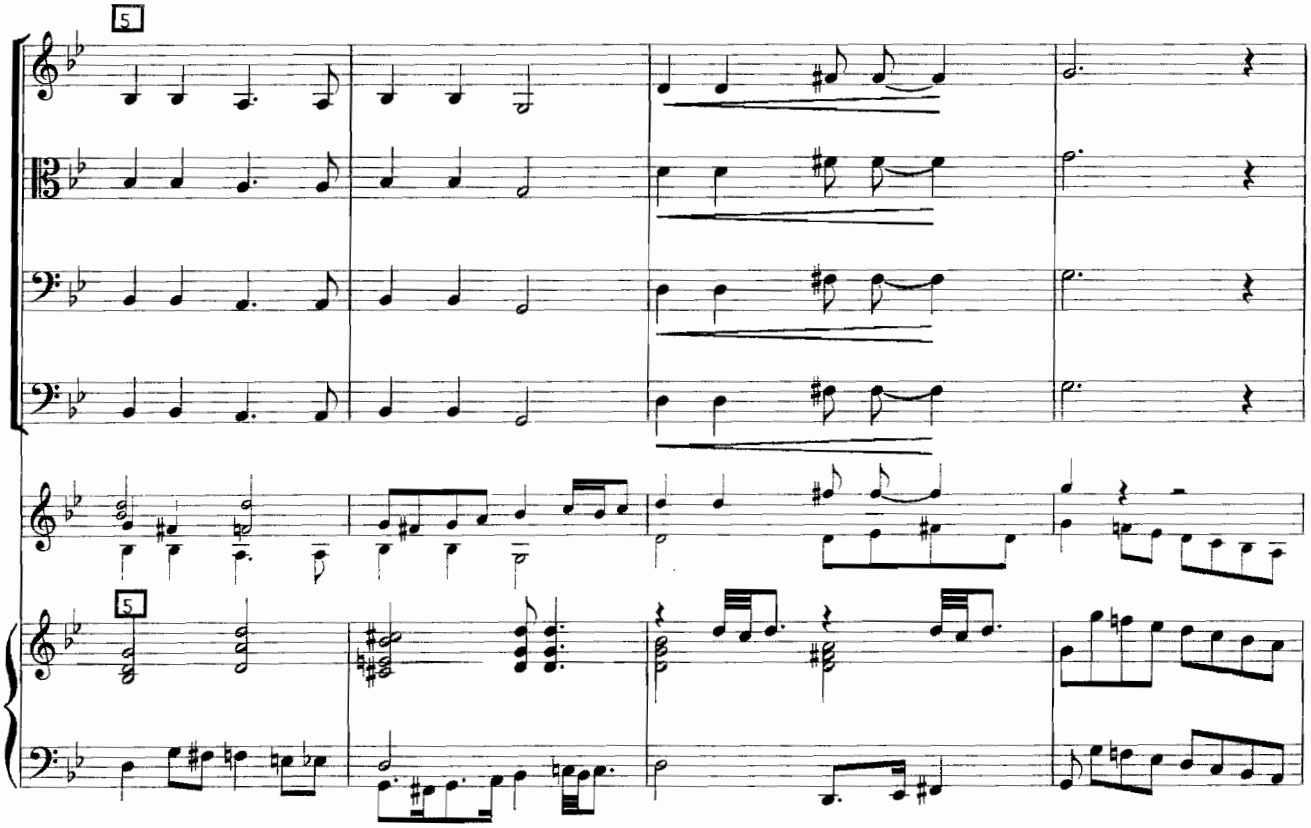
Go Down Moses - G minor - Harmonic Form

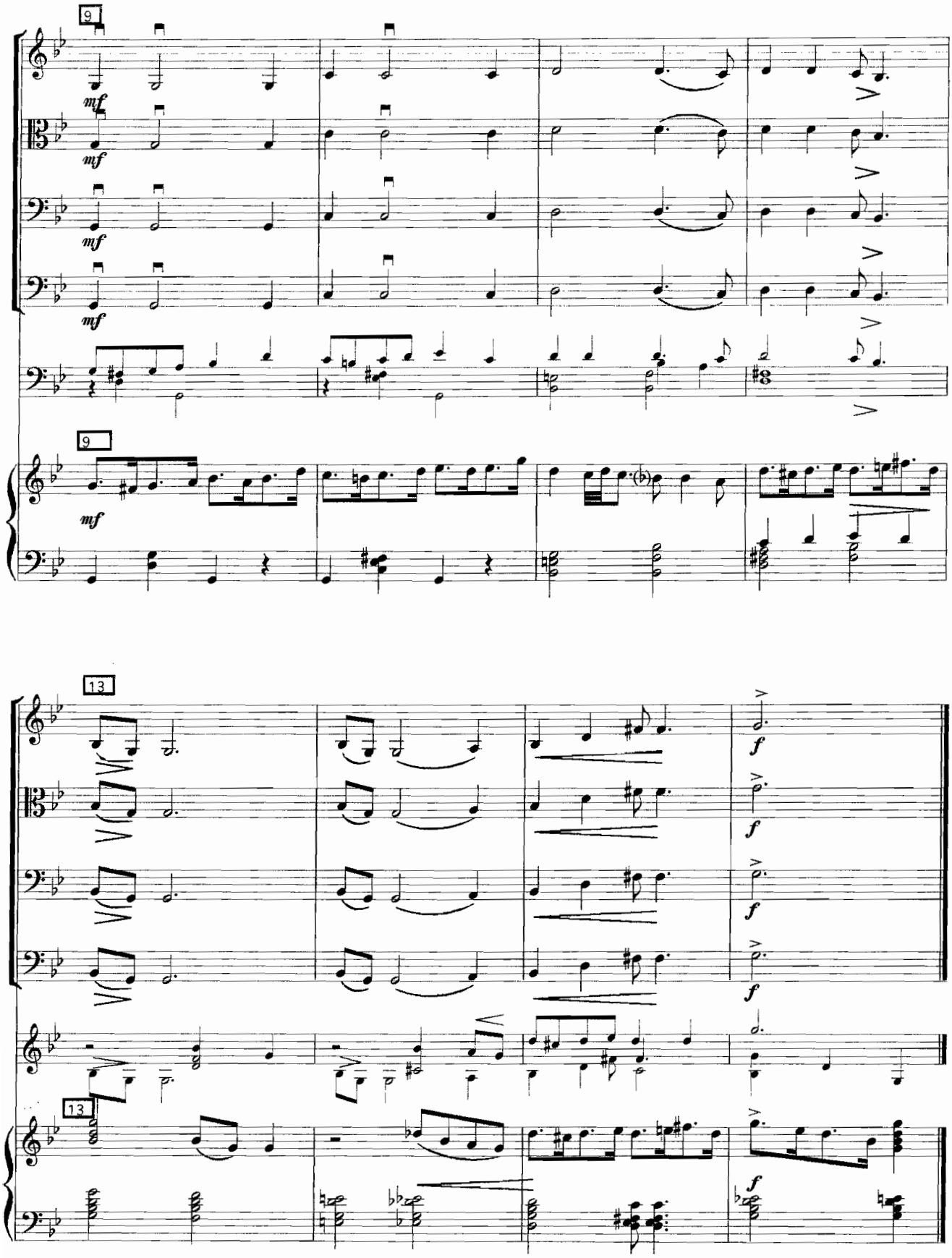
This spiritual summarizes the alterations for G minor. Although the melody does not have the lowered sixth step (Eb) in it, the harmonic pattern is evident.

The syncopated figure in measure 7, a variation of measure 3, requires a short, quick stroke for the first F#. Be sure to give the full rhythmical value to the repeated F#, with its tied pattern. In the next to the last measure, this same figure is notated in the original form.

The piano parts have a semblance of the melodic and harmonic minor modes. These are primarily interwoven as musical composition in order to add color and tonal variety.



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f

C Major and Minor

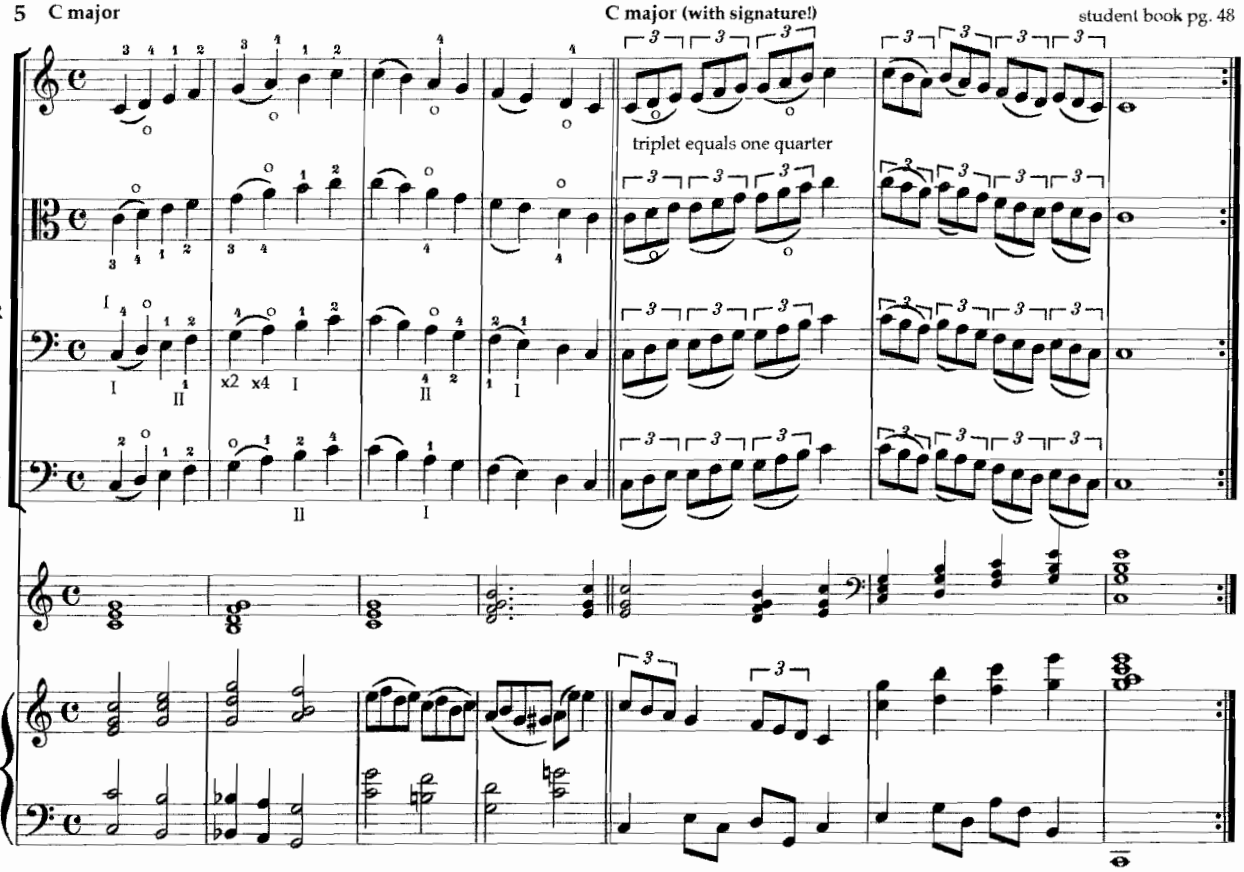
5 C major — **C major (with signature!)** — student book pg. 48

C major and C minor

This, and the following major keys, develop their minor forms and signatures as in G minor, namely, FROM MAJOR TO THE NATURAL, HARMONIC AND MELODIC MINOR FORMS, using the PARALLEL MINOR APPROACH.

The triplet figures are played in the same speed as the previous quarter notes.

Drill both fingerings in the CELLOS.



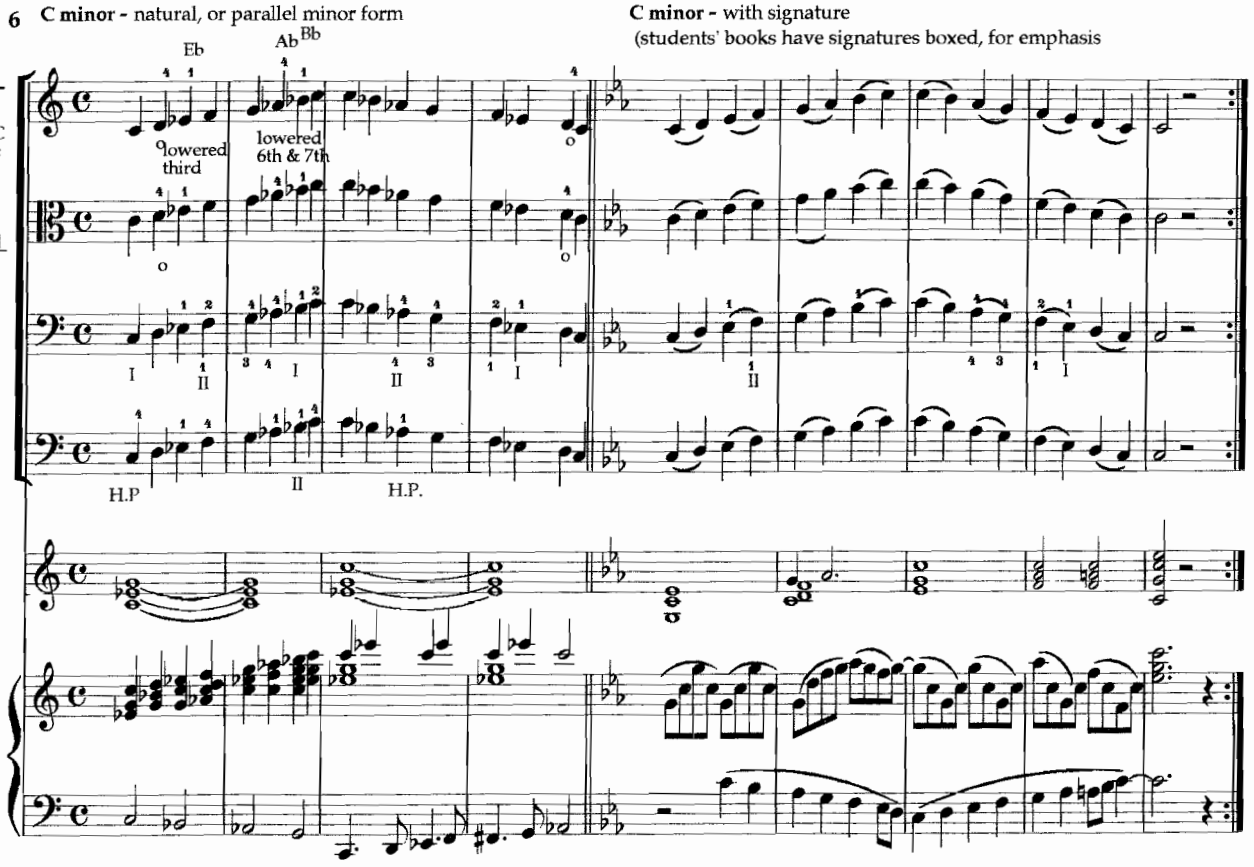
6 C minor - natural, or parallel minor form — **C minor** - with signature (students' books have signatures boxed, for emphasis

C Minor - Natural Form

Three tones from C major are lowered; E, A & B, the 3rd, 6th and 7th steps.

They form the Natural Minor and Signature of C minor.

Cellos should use both positions as shown



7 **C minor,** harmonic form

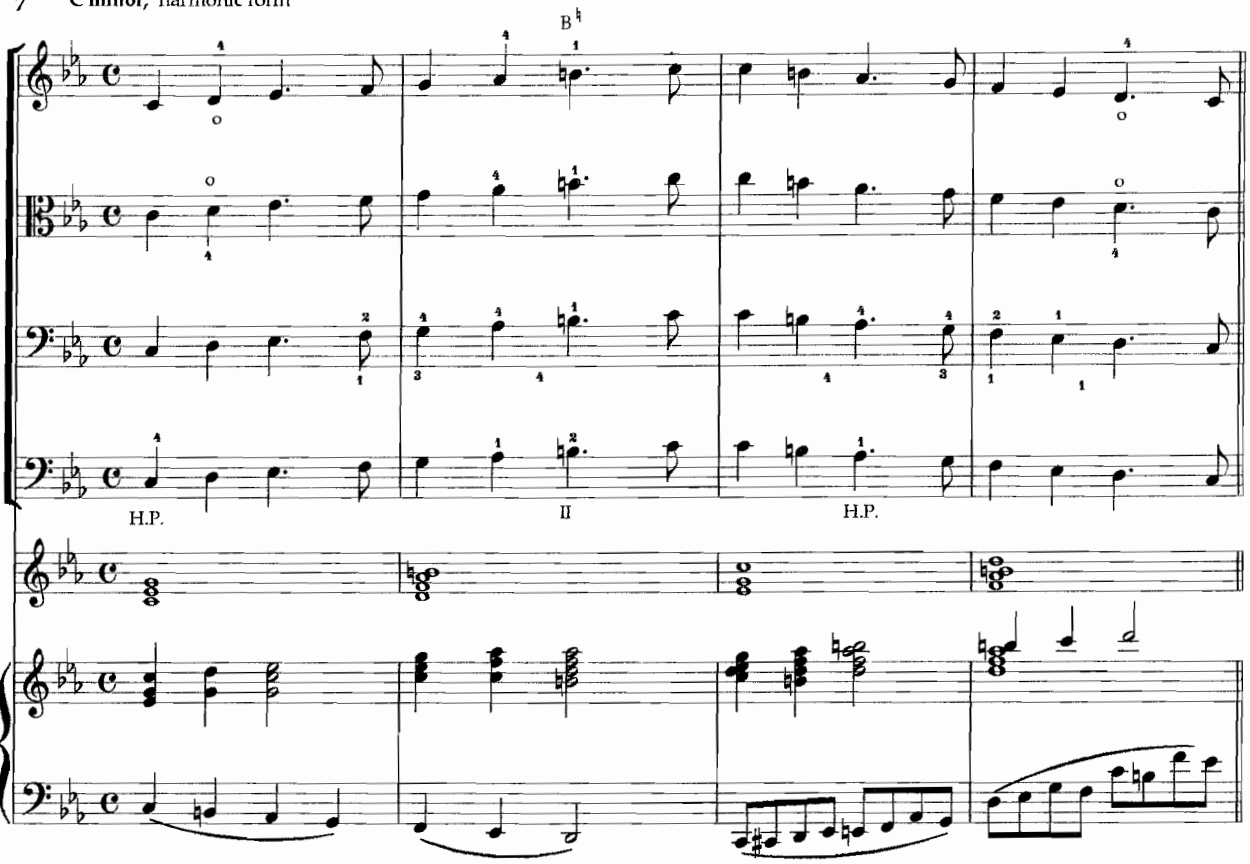
Harmonic and Melodic Forms of C Minor

The signature remains the same for the three minor forms.

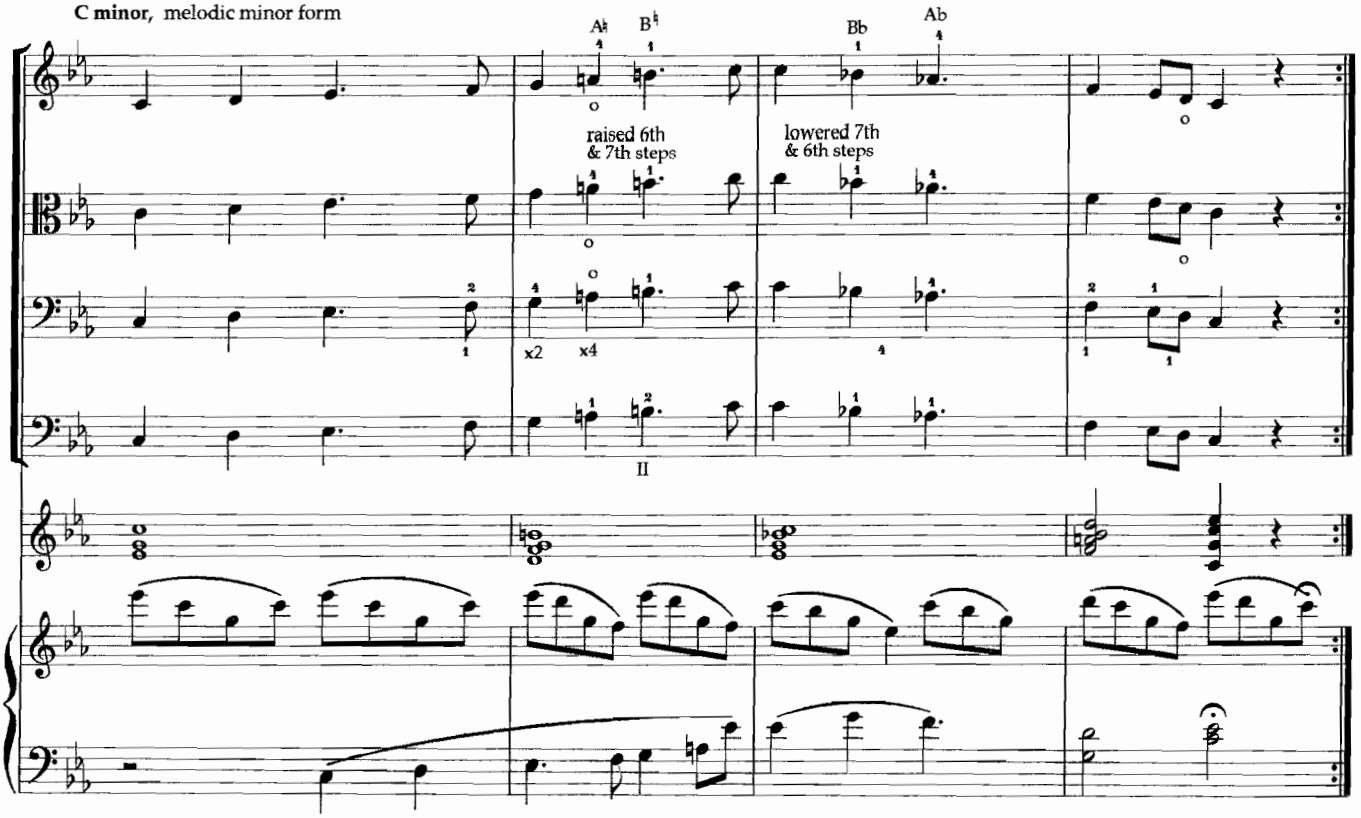
For the Harmonic Minor, the 7th scale-step is raised a half-step. It remains raised in both directions. This creates an interval of one and a half steps between steps 6 & 7.

For the Melodic Minor, which is the most commonly used form, the 6th and 7th steps are raised for the UP scale and lowered for the DOWN scale.

Cellos should use both sets of fingerings for this line.



C minor, melodic minor form



Paganini Melody

C minor, melodic form

student book pg. 48

8 Unison - Slowly

Adapted

Paganini in C Minor (melodic form)

Who was Paganini? This is a good "extra-credit" assignment for students!

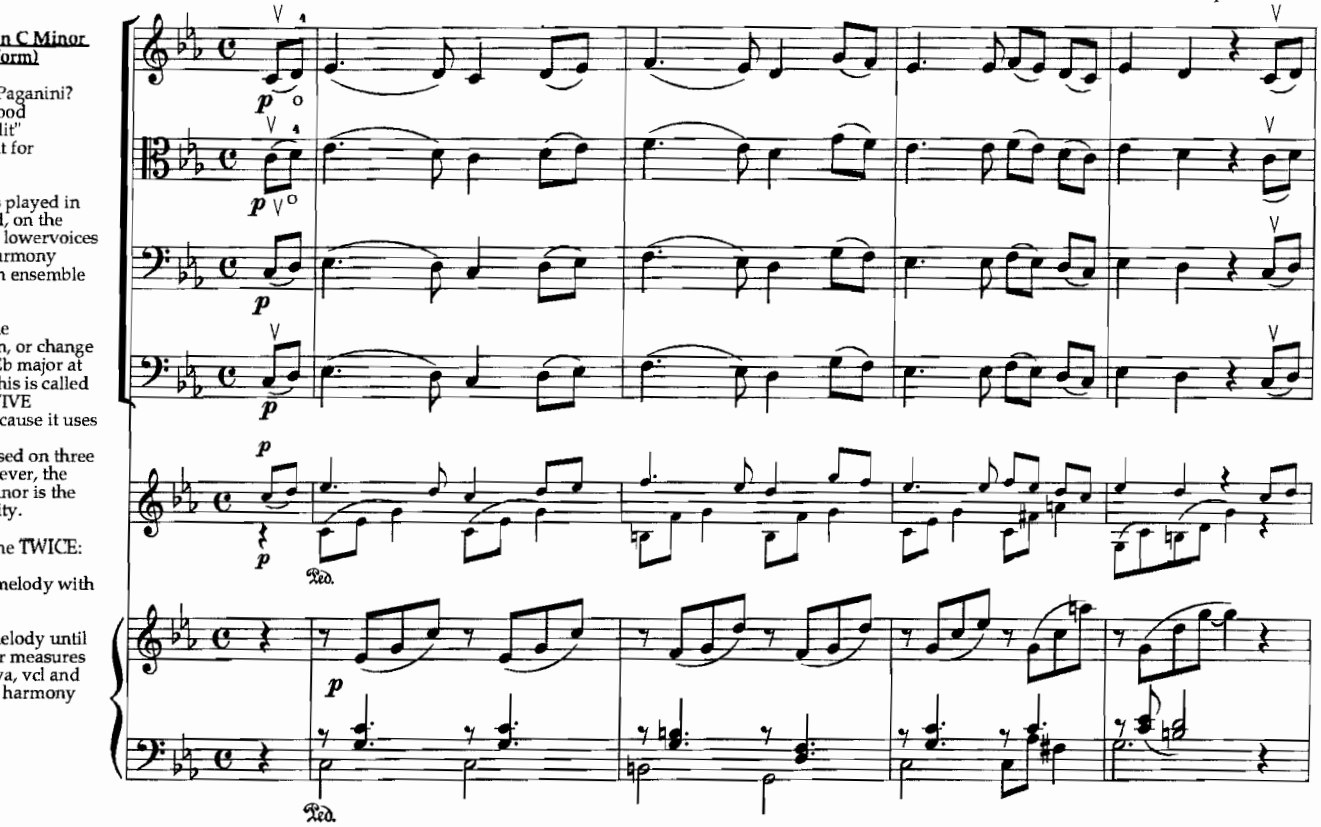
This line is played in unison and, on the repeat, the lowervoices play the harmony parts for an ensemble finish.

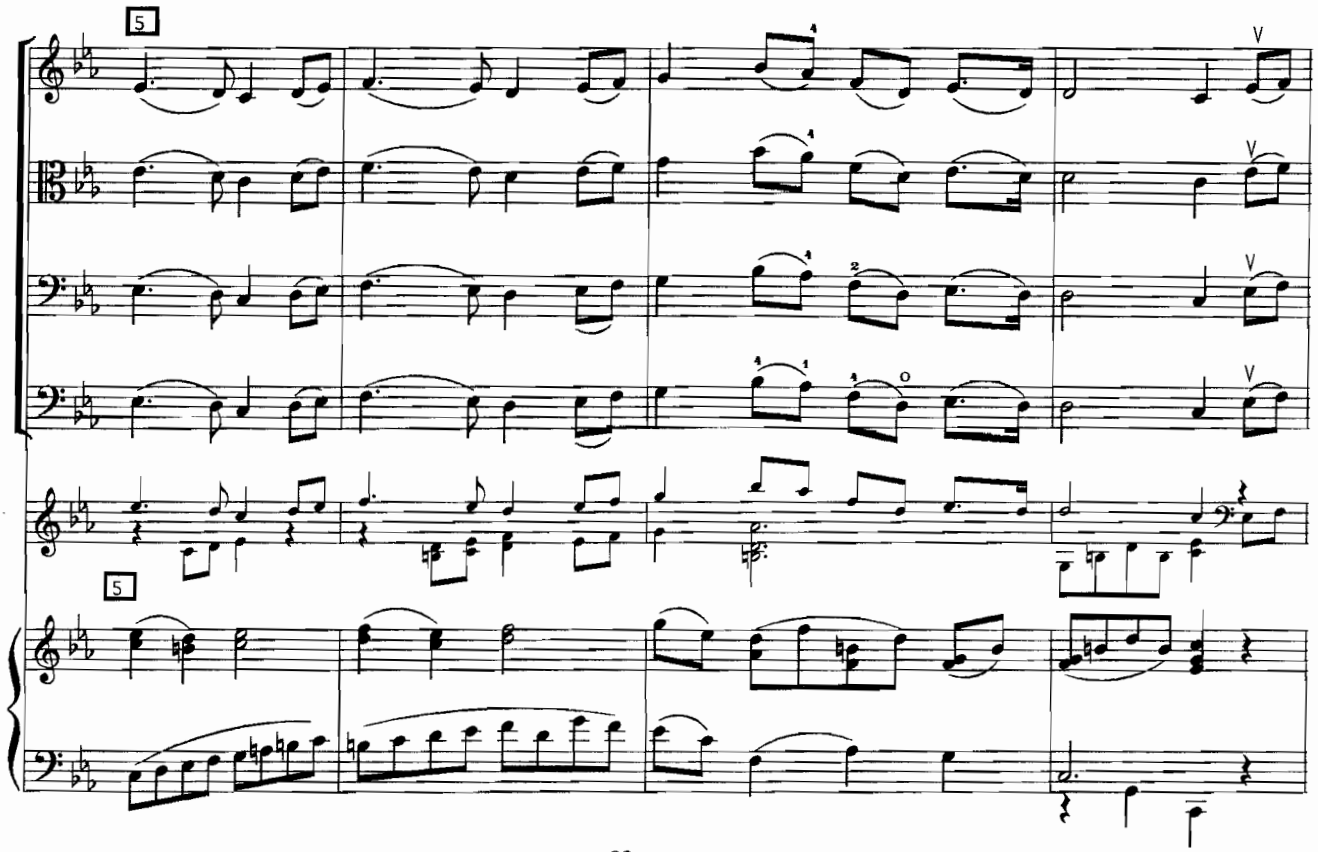
Observe the modulation, or change of key, to Eb major at meas. 9. This is called the RELATIVE MAJOR because it uses the same tonality,based on three flats. However, the melodic minor is the basic tonality.

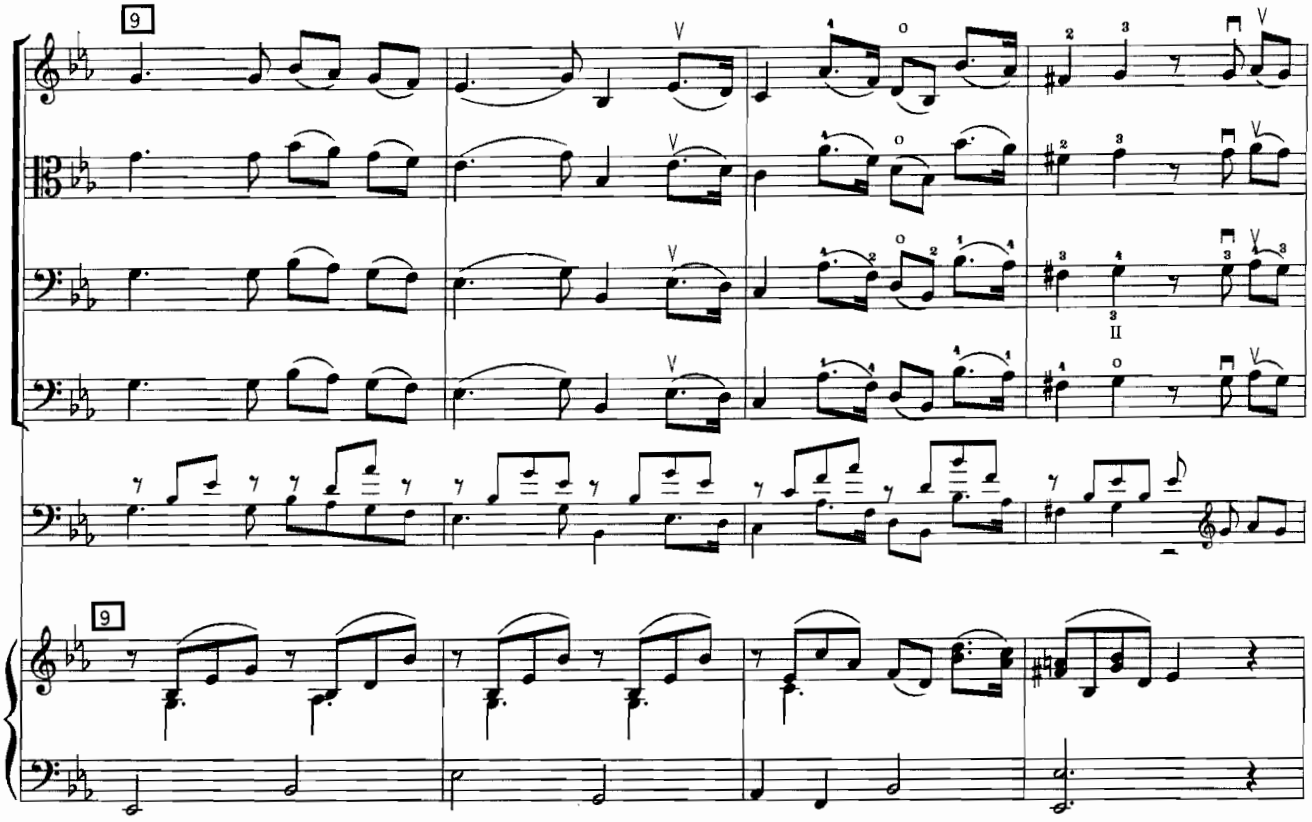
Play this line TWICE:

1- Unison melody with piano

2-Repeat melody until the last four measures where the va, vcl and db take the harmony parts

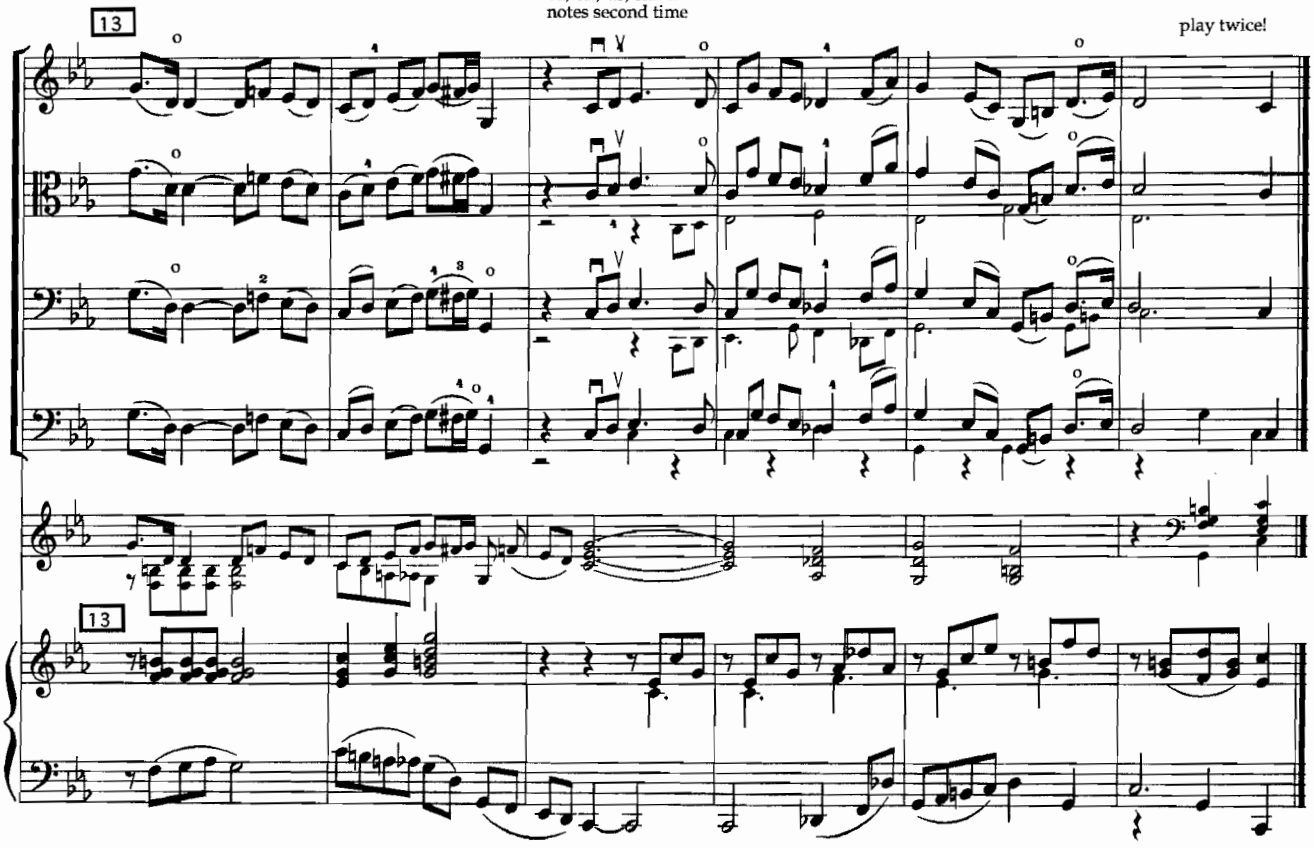






va, cel, db, small
notes second time

play twice!



9 E major

E major (with signature) student book pg. 49

Slowly (in 3)

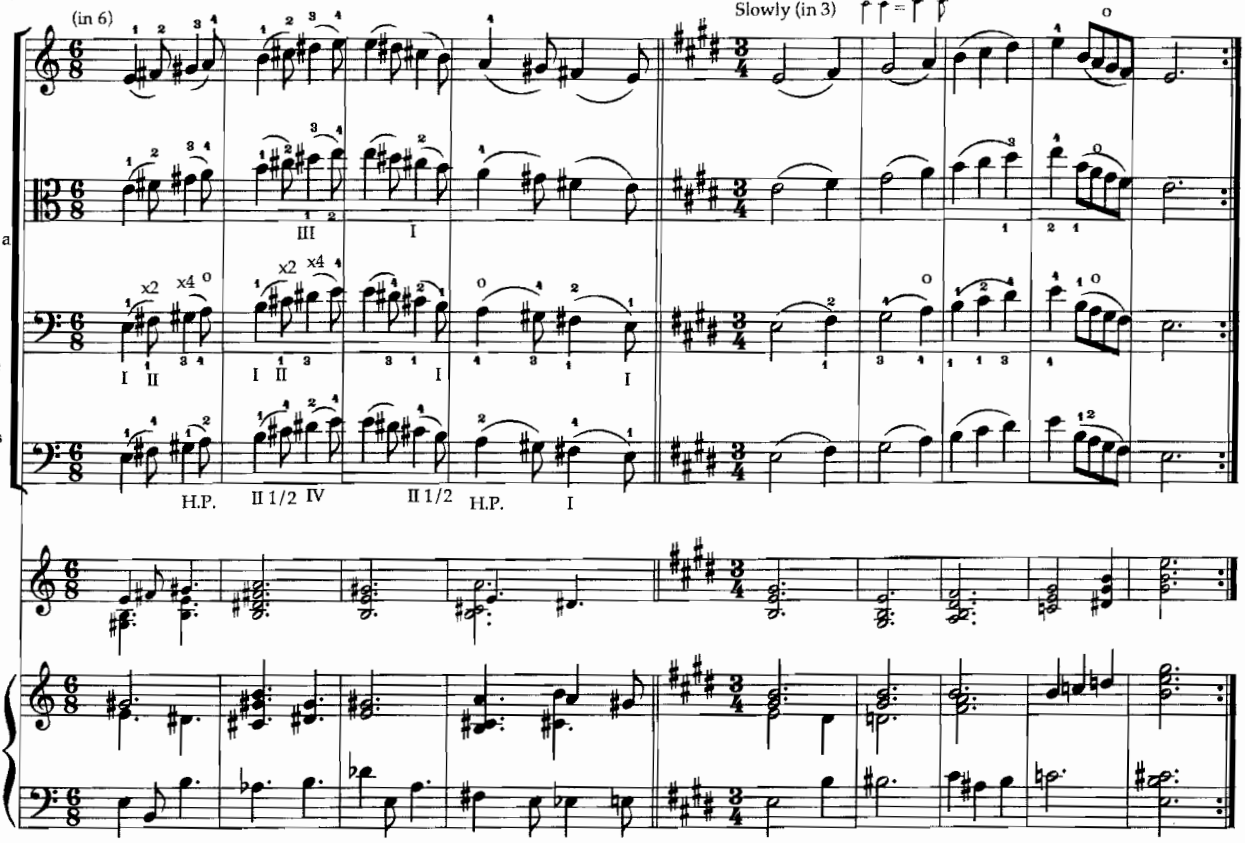
E major

This line follows the previously established formula for establishing the major key and its signature.

The 6/8 meter going into 3/4 with the SAME PULSE offers a new concept in rhythmic design.

Where two sets of fingerings are given use the first position the first time and the alternative set on successive replays.

Remember - all shifts are to be done smoothly and with good rhythm.



10 E minor - natural

E minor - with signature

E Minor - Natural Form

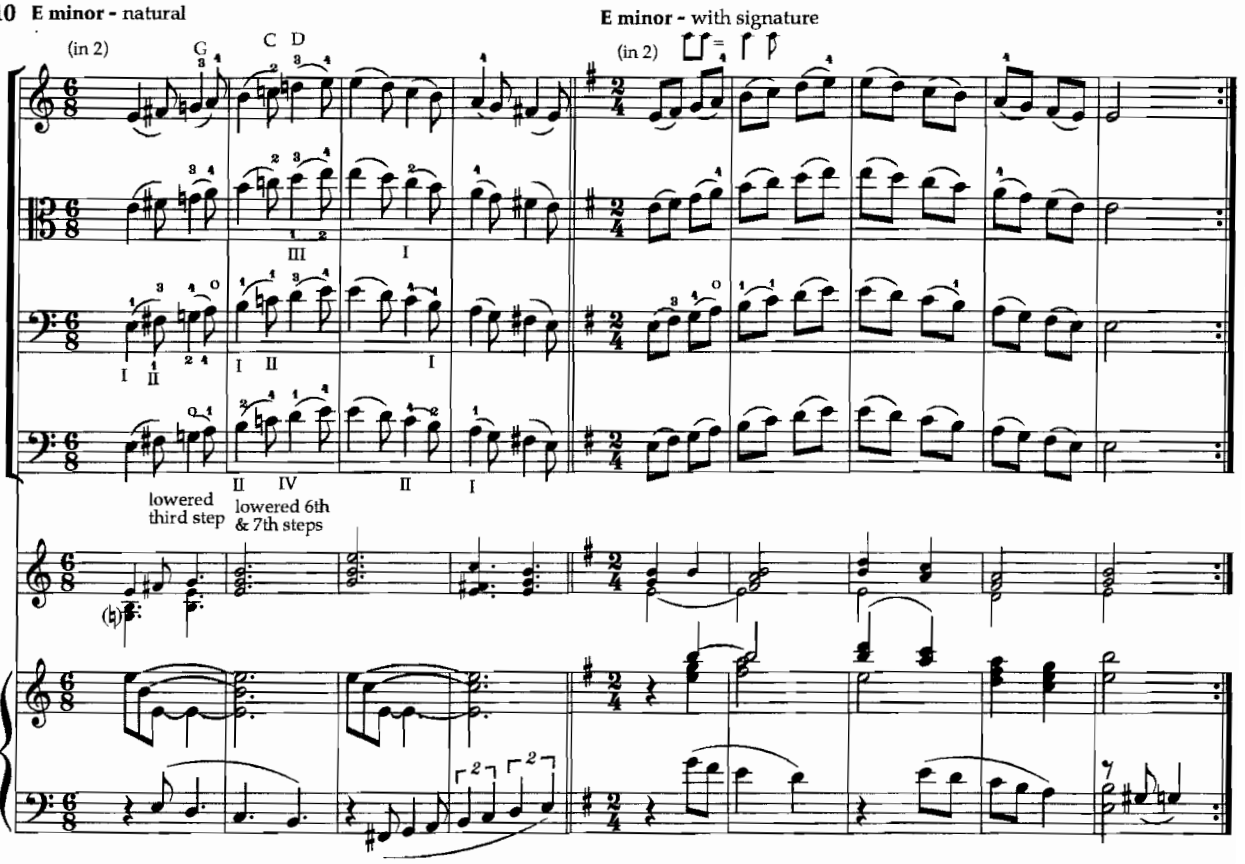
This key has lowered the 3rd, 6th and 7th steps from E major (G#, C#, D#) to their naturals, leaving one sharp (F#) for the key signature.

The meter change of 6/8 to 2/4 is guided by the beat of three eighths expressed as a dotted-quarter, followed by the two eighth figure in 2/4, also as a single pulse.

The pace of thetwo eighths in 2/4 will be slightly slower than the three eighths in 6/8.

REMINDER!

Students should learn the signatures for each key, major and minor.



E minor, harmonic form

student book pg. 49

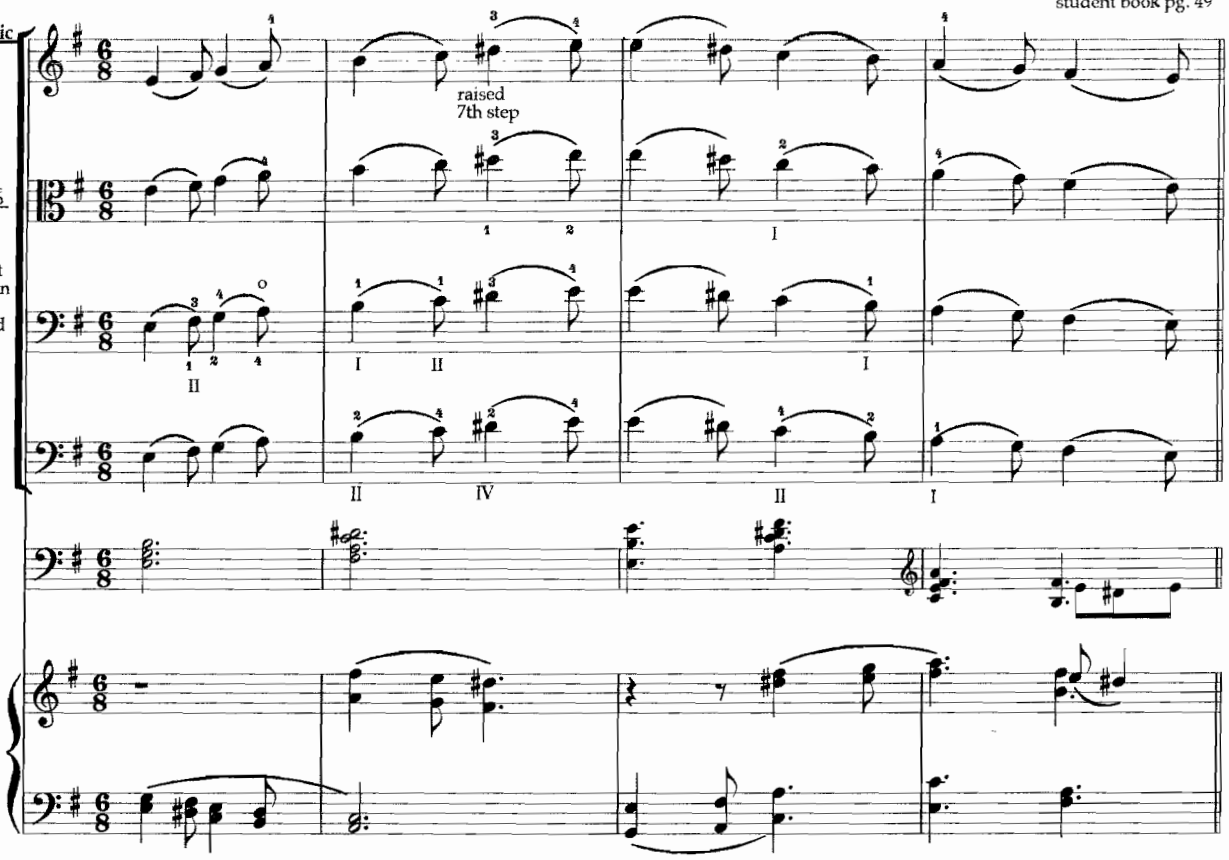
Harmonic and Melodic Forms of E Minor

Simple 6/8 meter for both minors

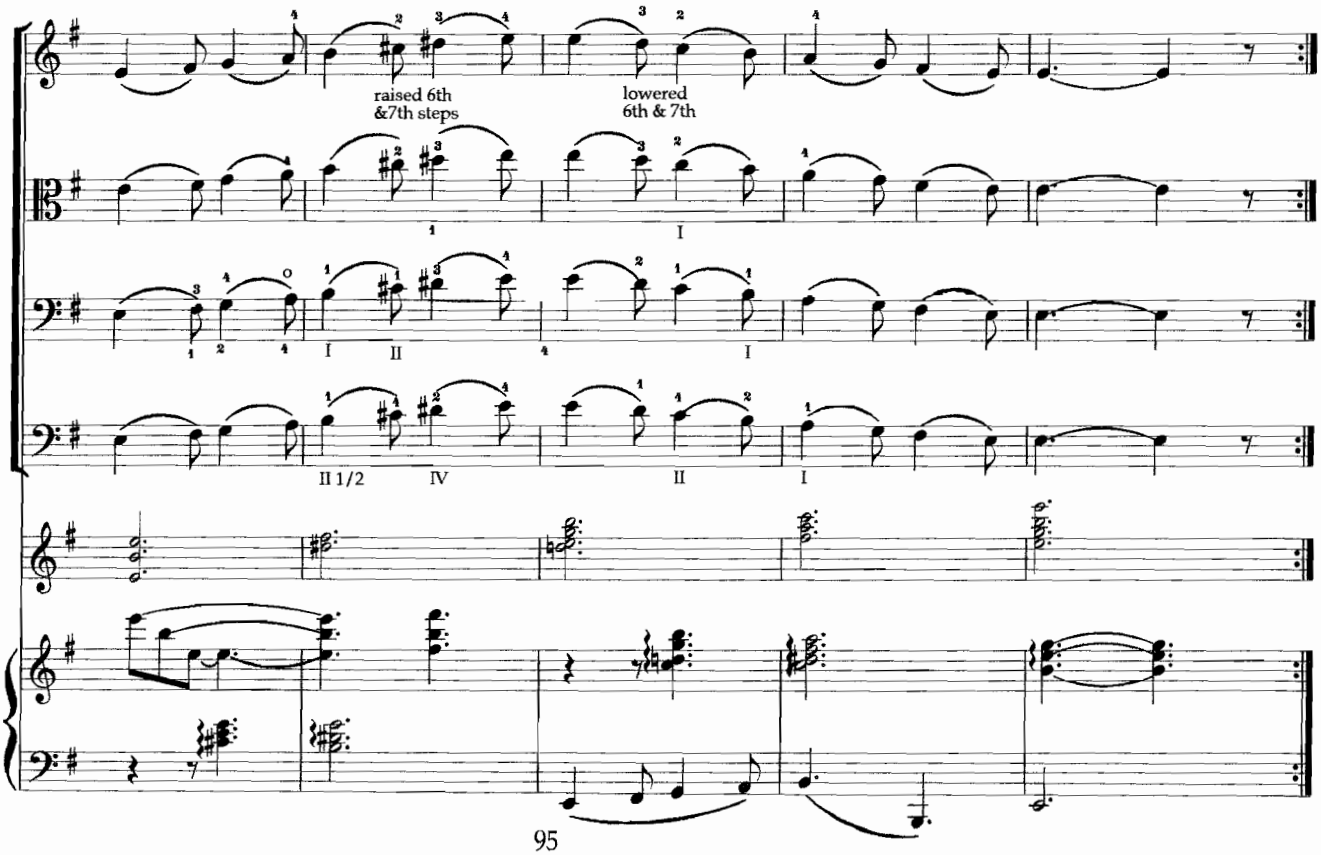
Students should be reminded that an interval of 1 1/2 steps occurs between steps 6 & 7 in the harmonic minor. This requires finger extensions for violin and viola in first position and for cello in second position. The bass shifts from second to fourth position for this interval.

The shifts should be made quickly, silently and rhythmically.

Review the major to minor signatures: 4 sharps for E major to 1 sharp for E minor (three are cancelled!).



E minor, melodic minor form



Aria from "The Pearl Fishers"

E minor - Natural Form

12 Andante, in 2 - Unison

Bizet

"Pearl Fishers"
Natural minor on E

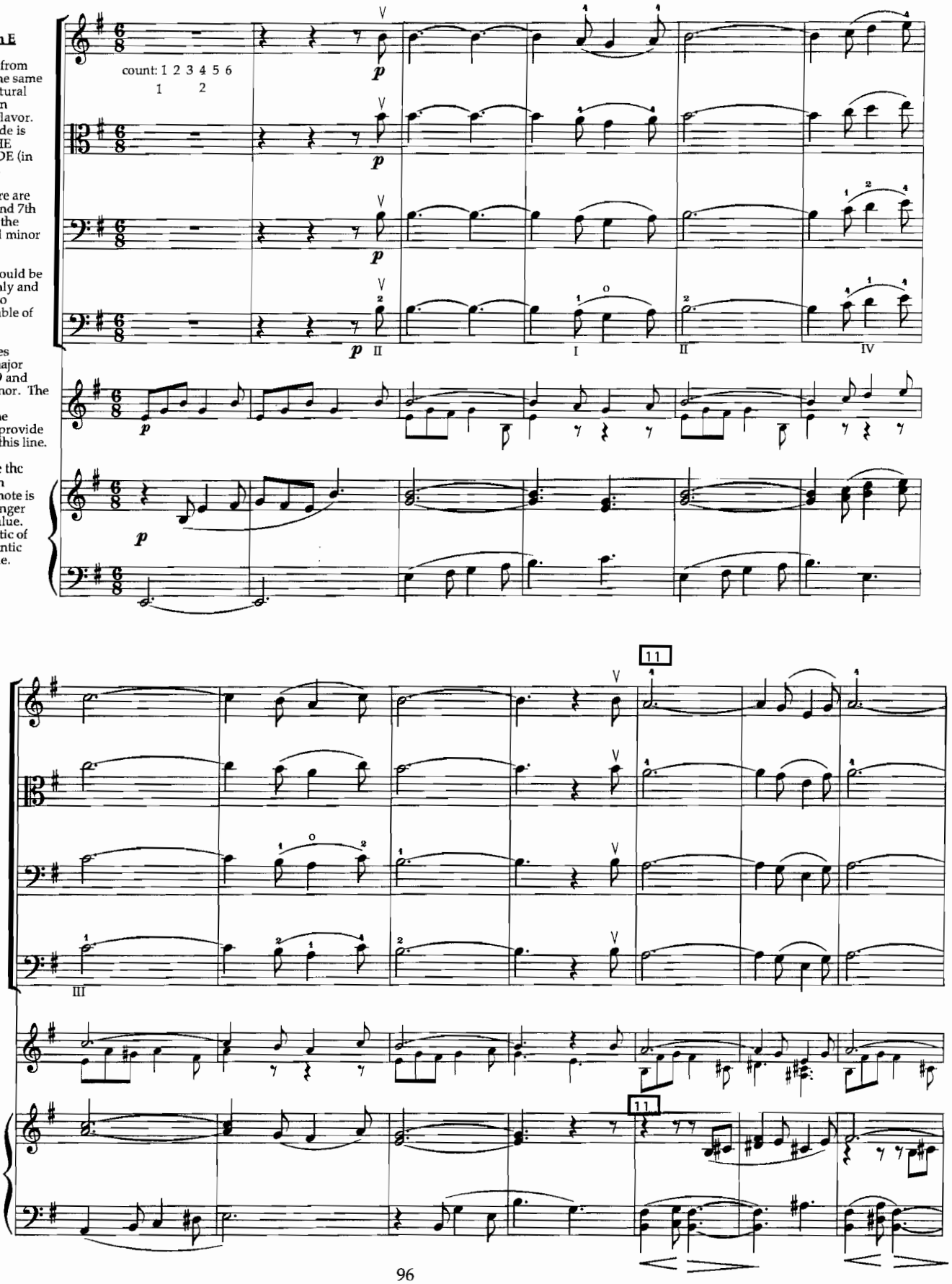
This famous aria from Bizet's opera of the same name uses the natural minor, giving it an ancient, oriental flavor. This mood or mode is also known as THE MEDIEVAL MODE (in the 17th century).

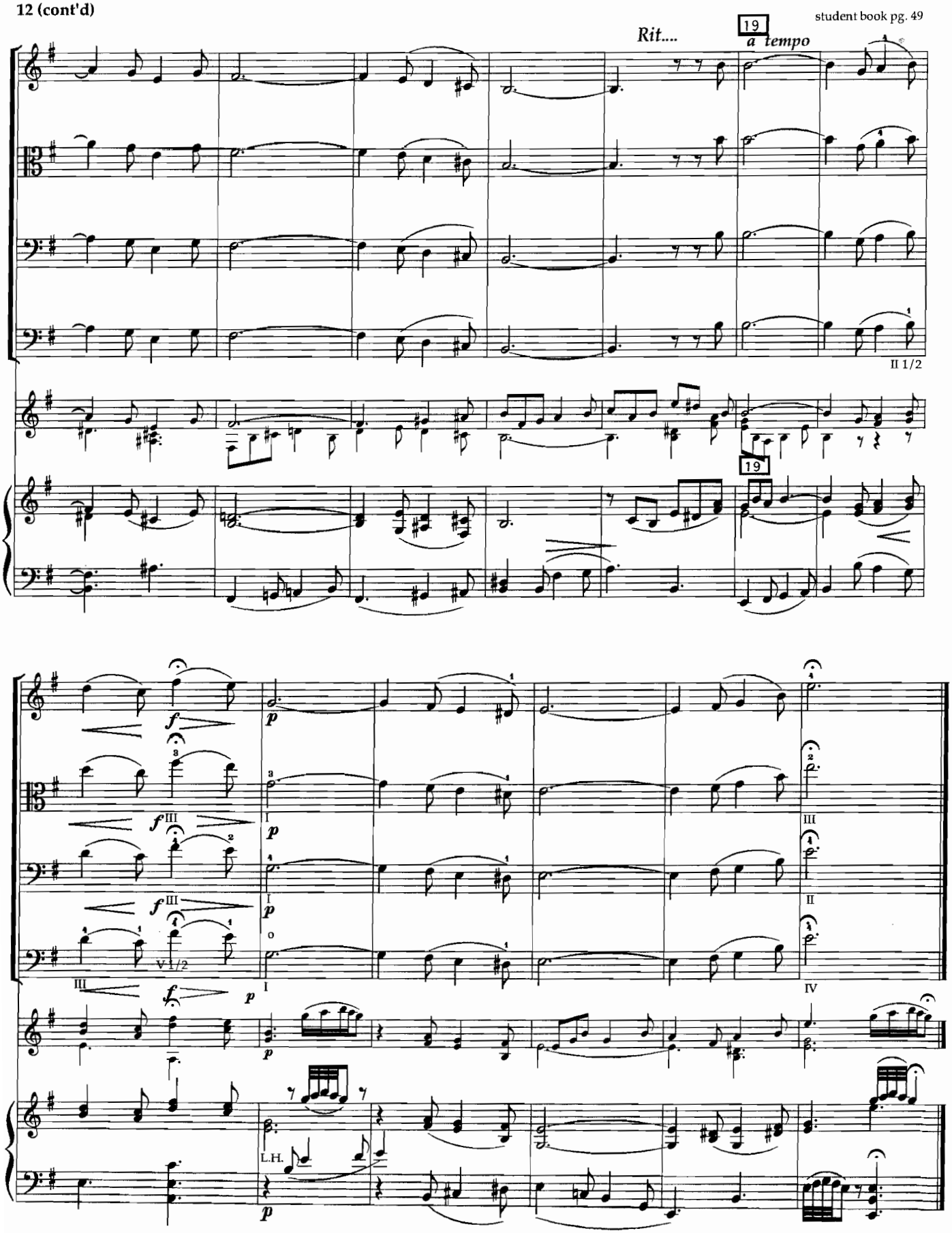
In measure 6, there are the lowered 6th and 7th steps (C to D) for the ascending natural minor scale.

The bass shifts should be done very smoothly and quietly so as not to disturb the ensemble of the other parts.

The aria modulates beautifully to B major before measure 19 and then back to E minor. The harmonies and counterpoint of the accompaniments provide added interest to this line.

Be sure to observe the fermata, or hold in measure 20. The note is held somewhat longer than its written value. This is characteristic of music of the romantic style of Bizet's time.




Rit....
19
a tempo
II 1/2
19
f
p
III
I
II
IV
V 1/2
L.H.

F Major and Minor

13 **F major** (with signature) **F major (natural form)**

F Major - F Minor Natural Form

F major goes directly to its parallel minor, natural form.

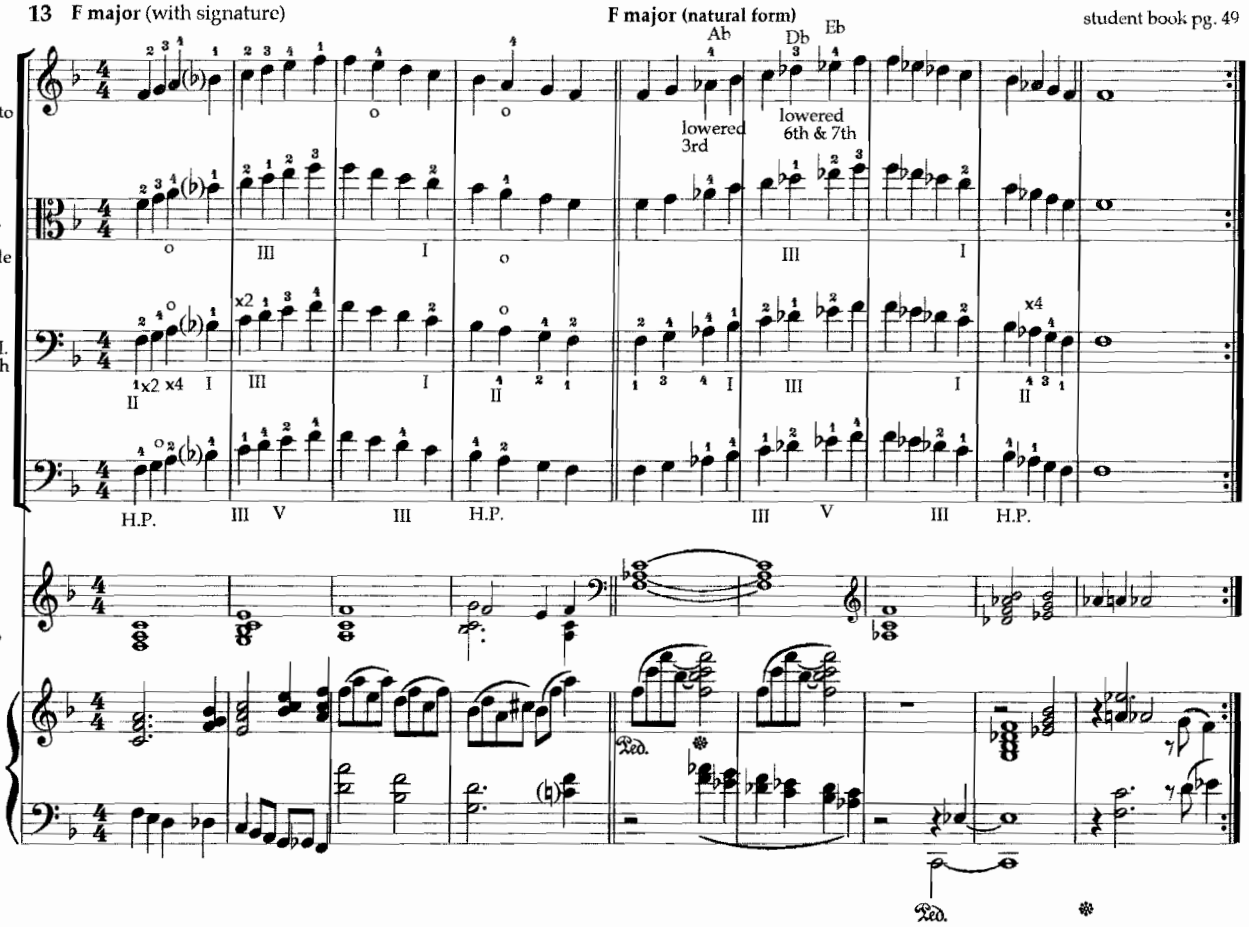
Signatures: the accidentals are transerred to the staff.

Viola to III pos. Whole and half-step shifts; same for cello and bass!

Cello: I to III & II to III. Play this line with both sets of fingerings. They are both important for improving facility.

Bass: H.P. - III to V. Note that the fingerings change between major and minor!

Shifting Rule: On the up-shift the whole hand moves. On the down-shift, the thumb leads.

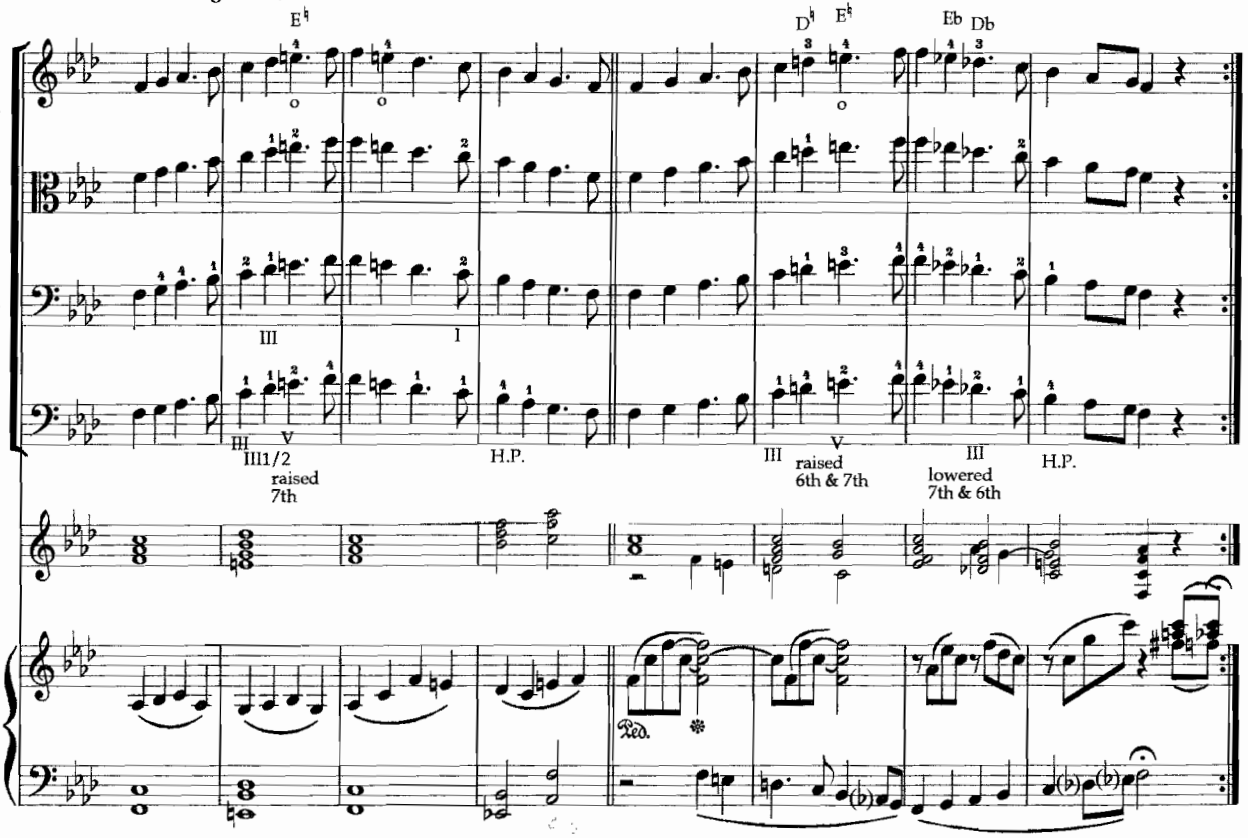


14 **F minor** -with signature, harmonic form **F minor** - melodic form

F Minor - Harmonic and Melodic Forms

The **bass** has a shift of 1 1/2 steps for the harmonic minor, from III 1/2 pos. to V pos., Db to E, up and down. Precise shifts are required.

The melodic minor uses different fingers for the up and down shifts for cello and bass, as in C minor and E minor



15 Rhythm Drill for "Dark Eyes"

student book pg .50

Preparatory Drill for "Dark Eyes"

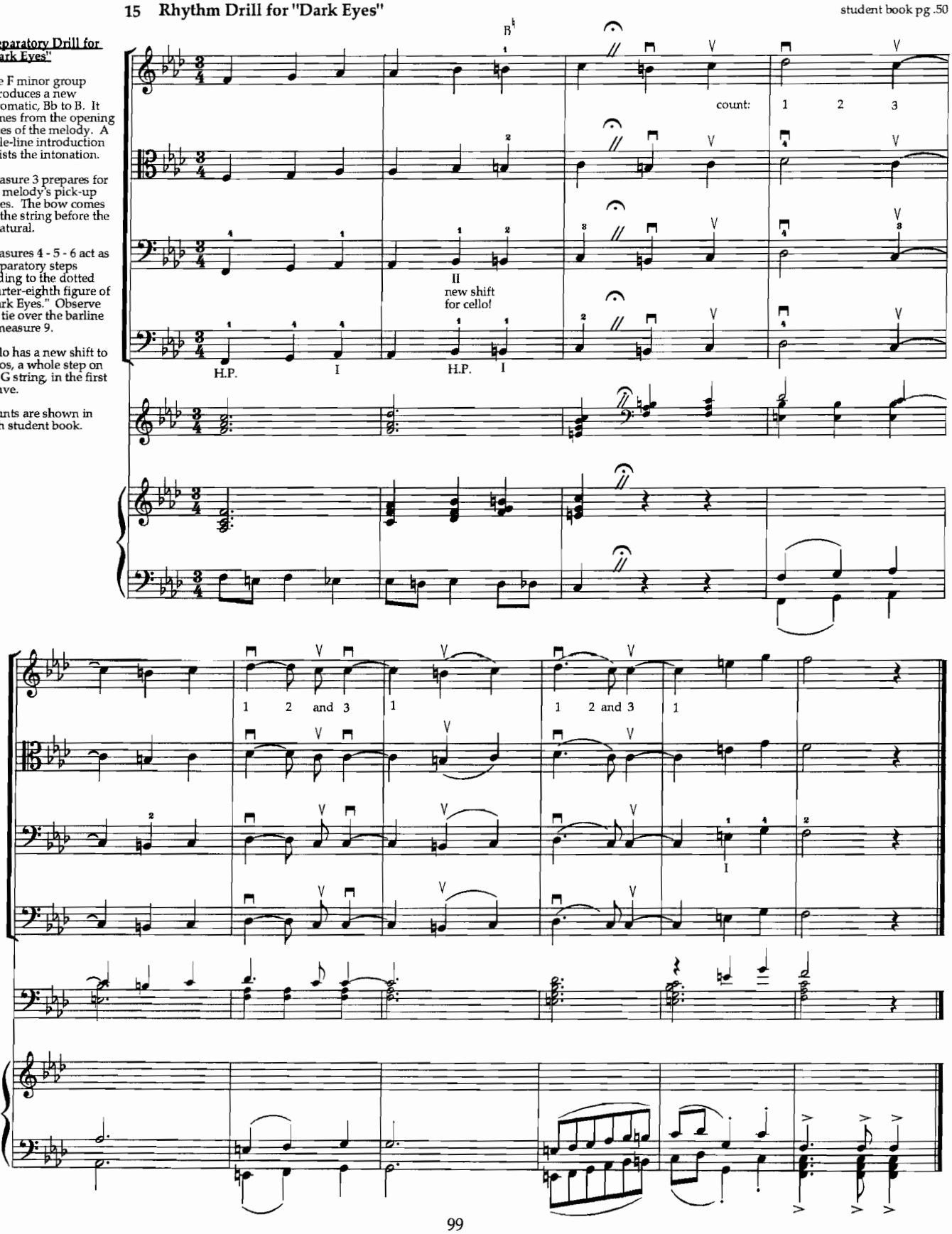
The F minor group introduces a new chromatic, Bb to B. It comes from the opening notes of the melody. A scale-line introduction assists the intonation.

Measure 3 prepares for the melody's pick-up notes. The bow comes off the string before the B natural.

Measures 4 - 5 - 6 act as preparatory steps leading to the dotted quarter-eighth figure of "Dark Eyes." Observe the tie over the barline in measure 9.

Cello has a new shift to II pos, a whole step on the G string, in the first octave.

Counts are shown in each student book.



"Dark Eyes"

Ochichornye - F minor

16 In A Free Style - start slowly, then increase speed

student book pg .50

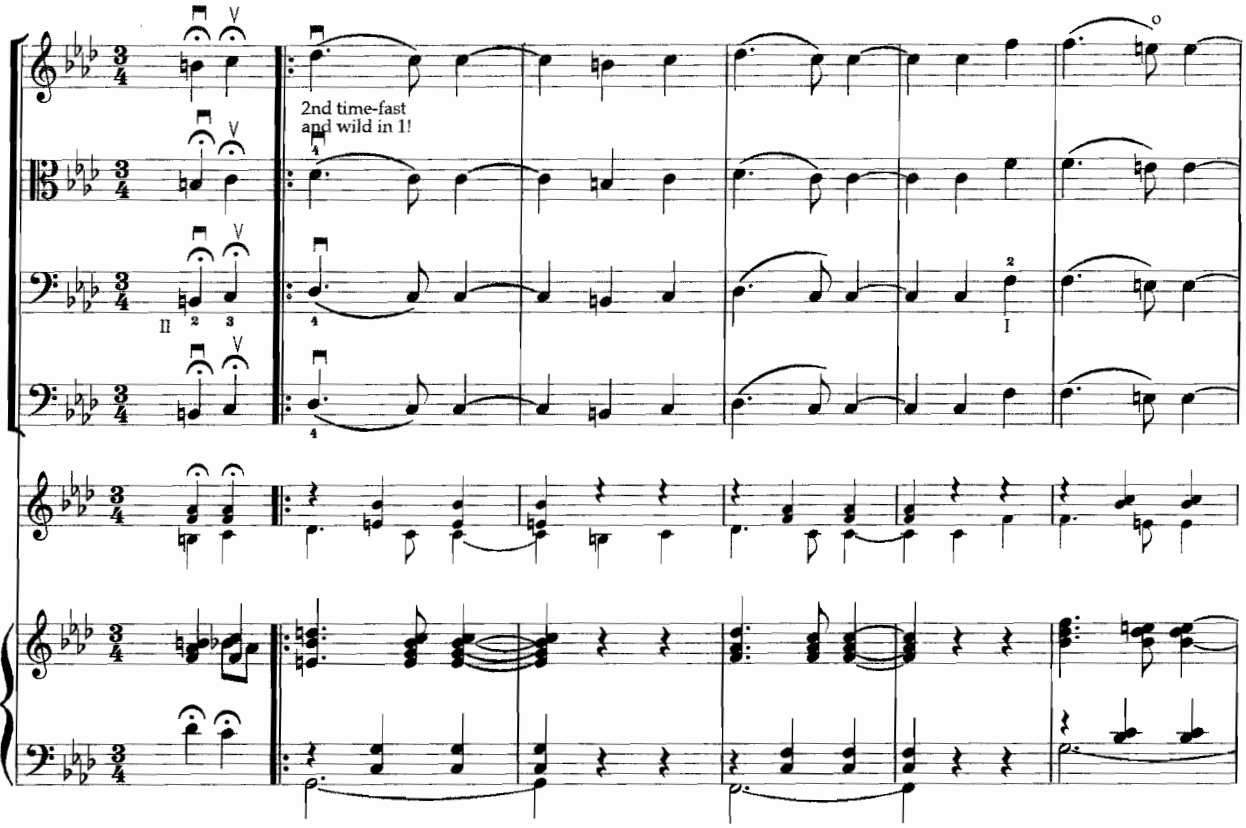
"Dark Eyes" in F minor, Harmonic Form

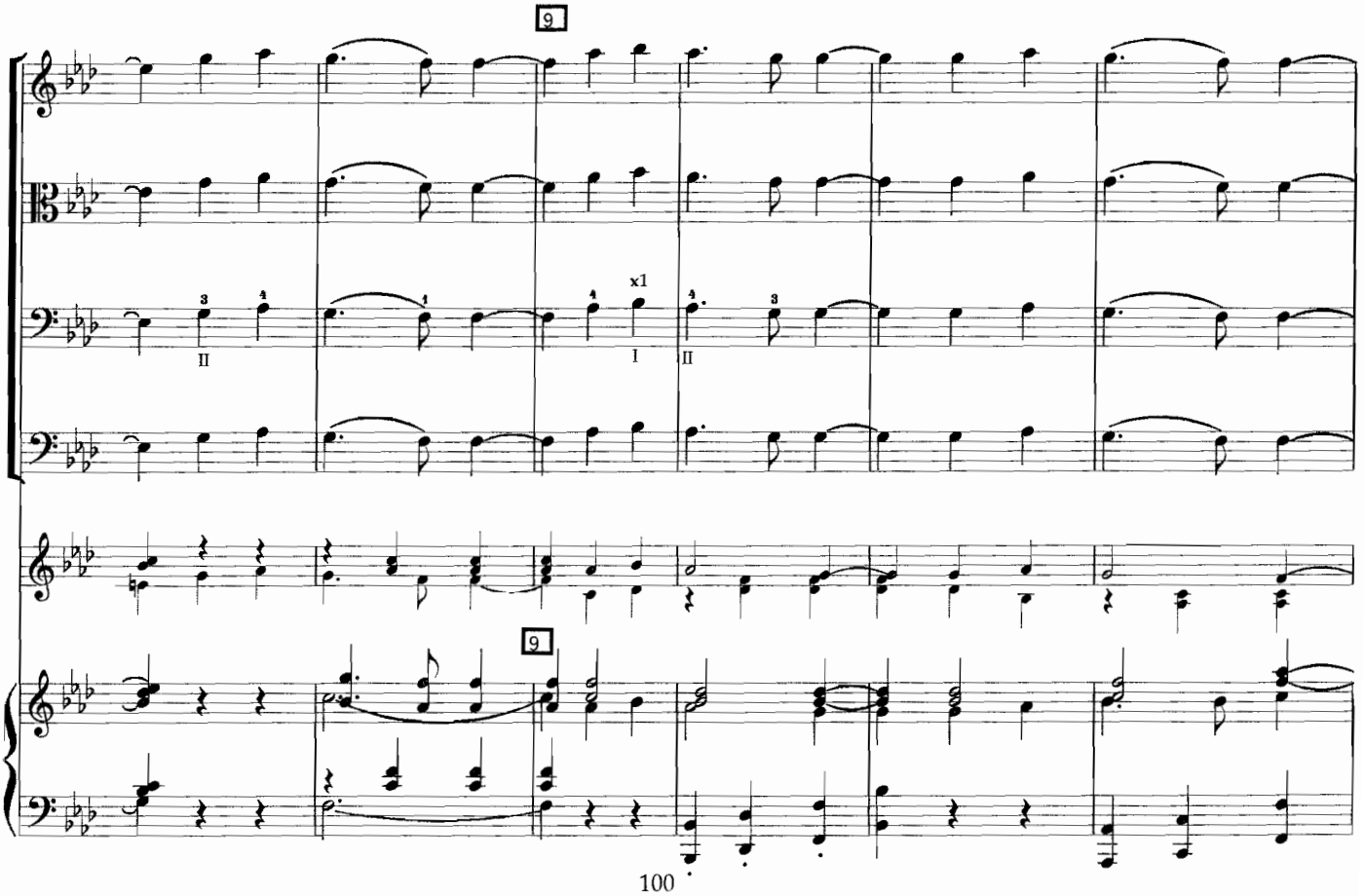
In a Russian mood or mode, this exciting piece starts slowly and ends with a wild style and fast speed.

Play the two "pick-up" notes, B & C, with long holds. The actual tempo starts in the first full measure.

In the first ending there is a "break" (*luftpause*), before the fermatas. The second ending is played in tempo.

This tune has an interesting and different chromatic, the raised 4th step, B natural, in the minor scale. This mode is sometimes called the Hungarian Gypsy, or Russian Minor Mode.





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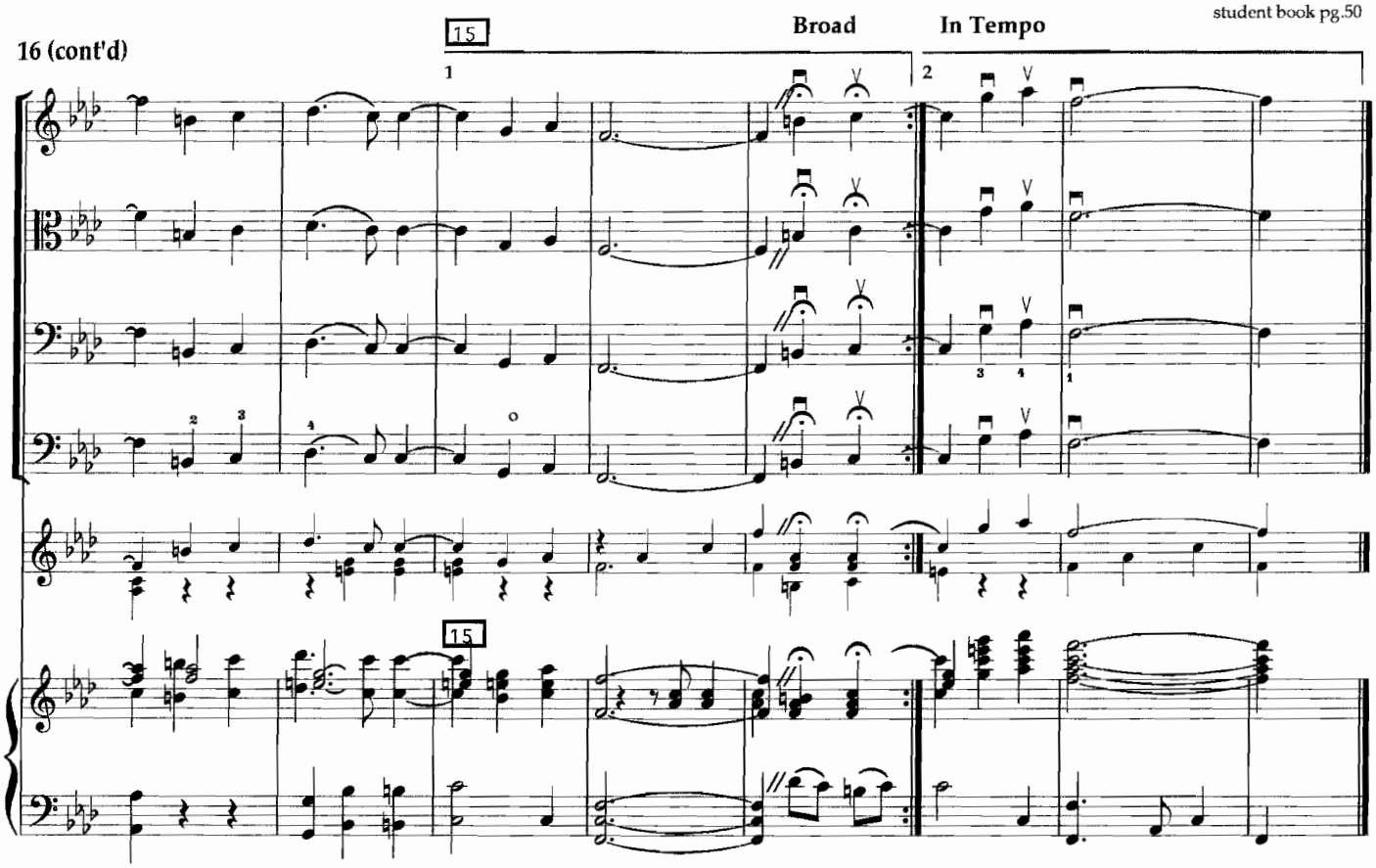


Chapter 15 - Ab Major

***Alla Breve* (Cut Time)**

Instructional Guide

Positions:

All instruments play in positions previously learned.

Objectives:

1. To be able to play in cut-time (*alla breve*)
2. To learn the "Scotch Snap" rhythm
3. To play in syncopation
4. To play dotted rhythms in cut-time
5. To play a piece with a key change
6. To apply these learnings to a Mozart excerpt

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

General Teaching Hints:

READING. New rhythmic notations are introduced in this chapter

Chapter 15
Ab Major
(with modulations to Bb major and E minor;
From Common Time to Alla Breve)

Ab Major Scale - First Octave (without signature)

1

Ab Bb C Db Eb F G Ab

student book pg. 51

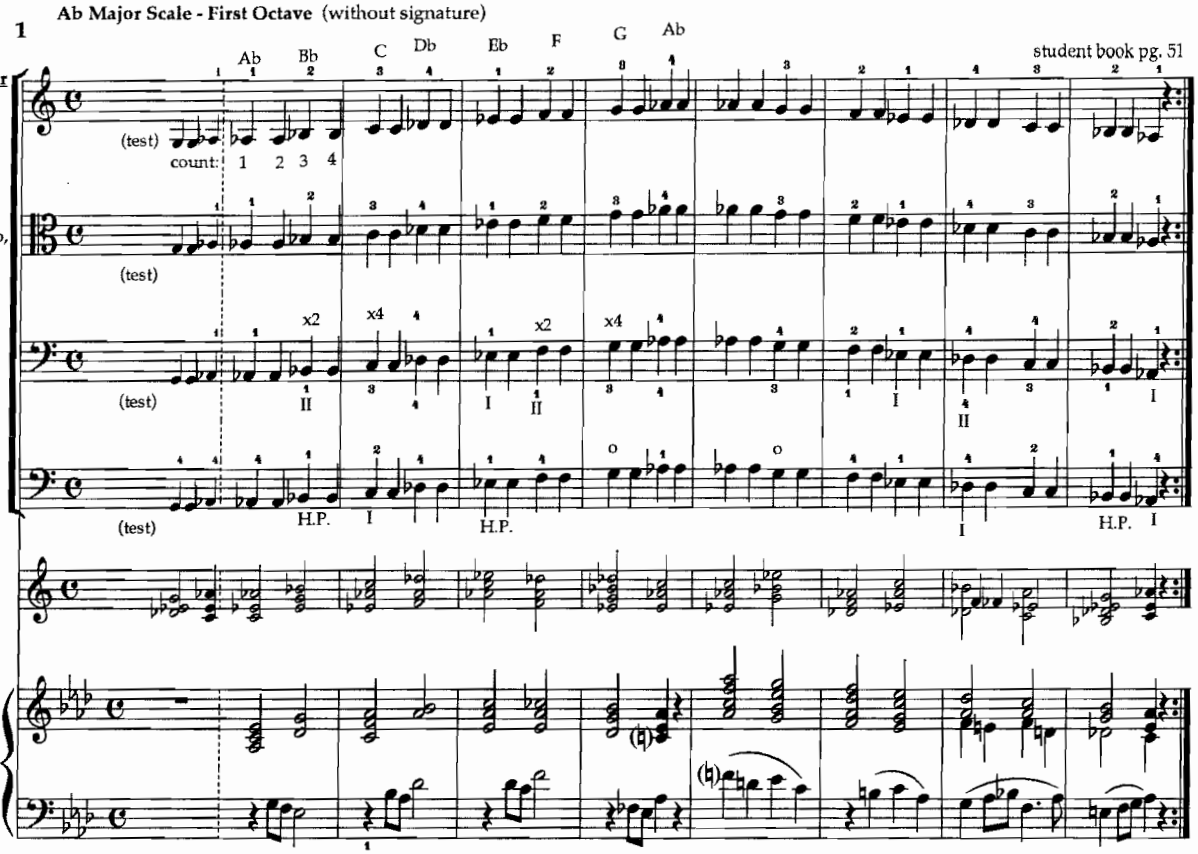
First Octave of Ab Major

Positions for Chapter 15:

Violin - I
Viola - I & III
Cello - I & II
Bass - H.P. to III 1/2

For violin, viola and cello, this first octave will be located in the" lowered" first position. Bass uses I and H.P.

Cellos should start in I pos. for the sake of fingering continuity in the keys of Ab, Bb and C as well as in Eb major. On the replay, they should use I and II positions.



Common time to **Alla Breve (Cut Time)**

The sign for **Common** Tme **is Cut** in Half!

Alla Breve
Ab Major with Signature

Alla Breve is an Italian term used in music when playing 4/4 time at a fast speed, usually twice as fast. Two beats are counted in each measure instead of four, mainly for convenience.

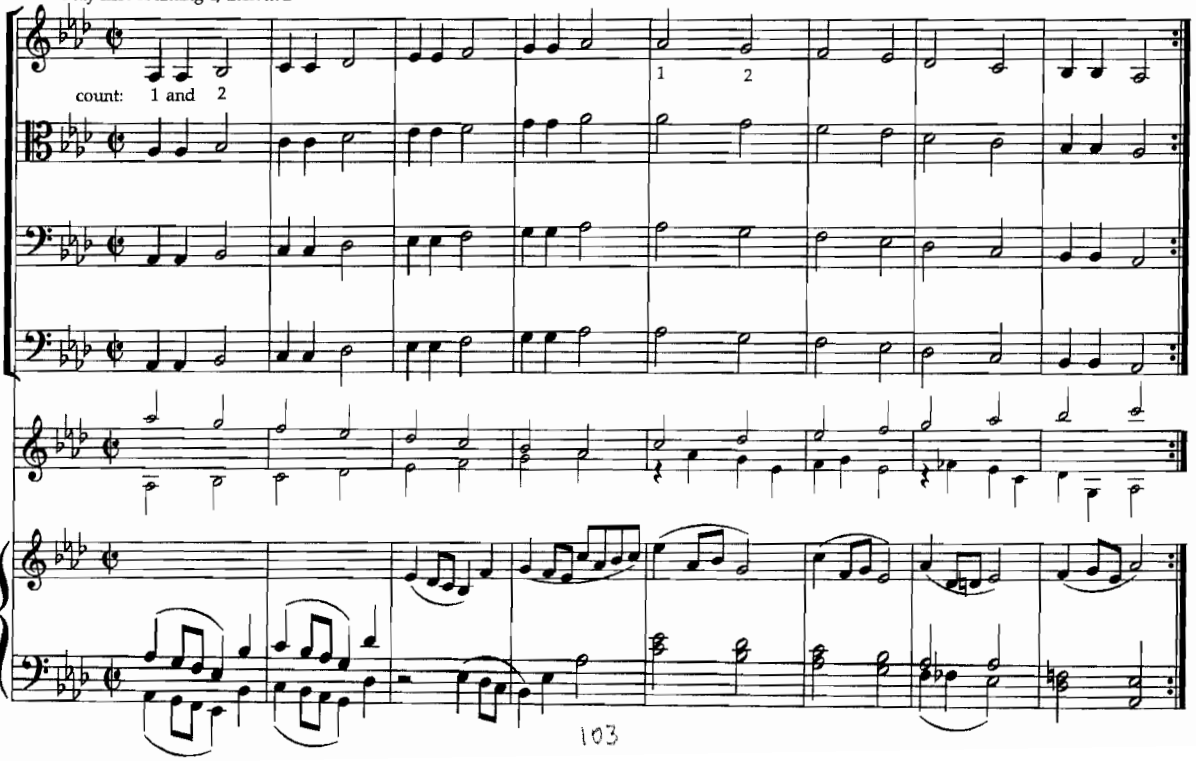
Alla Breve is also called" cut time," because the symbol C, from common time,has been cut in half

Begin this line in four beats, getting faster and faster on each replay until a definite two pulse is attained. Counting should be one - two, for a true alla breve!

2 **Two quarters equal one count** =

Play first counting 4, then in 2

Half notes get one count!



3 Broken Chords

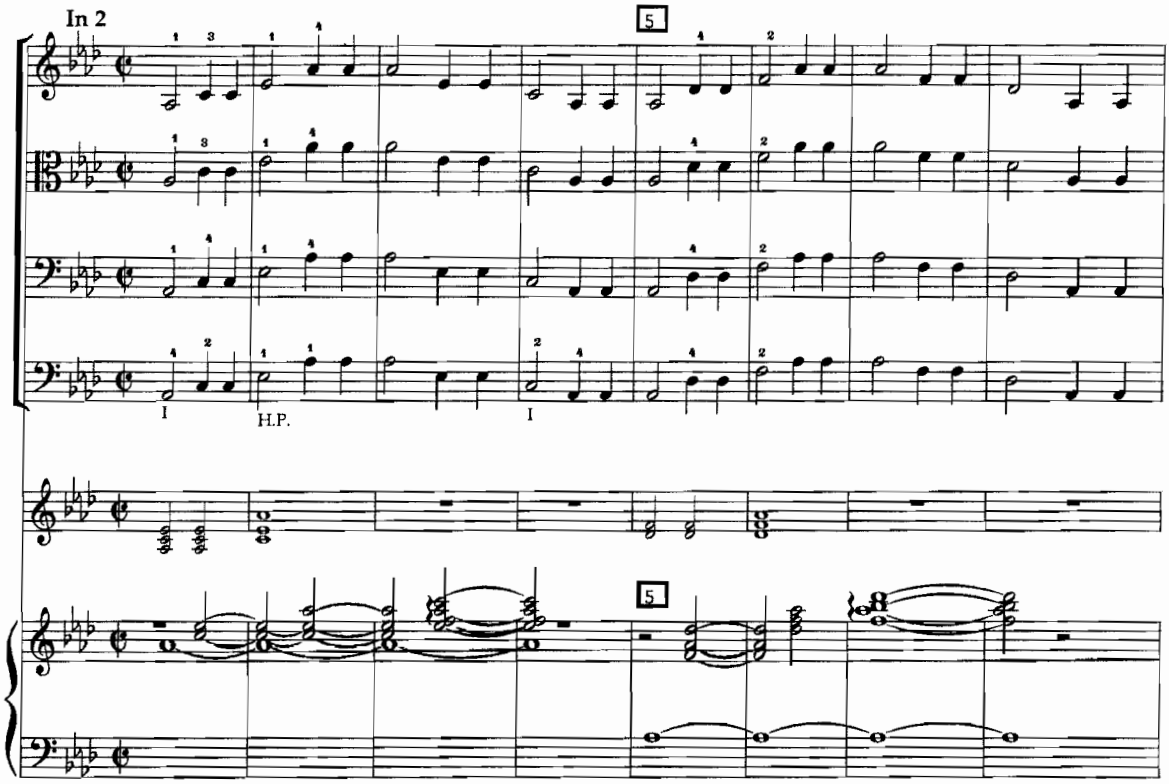
In 2

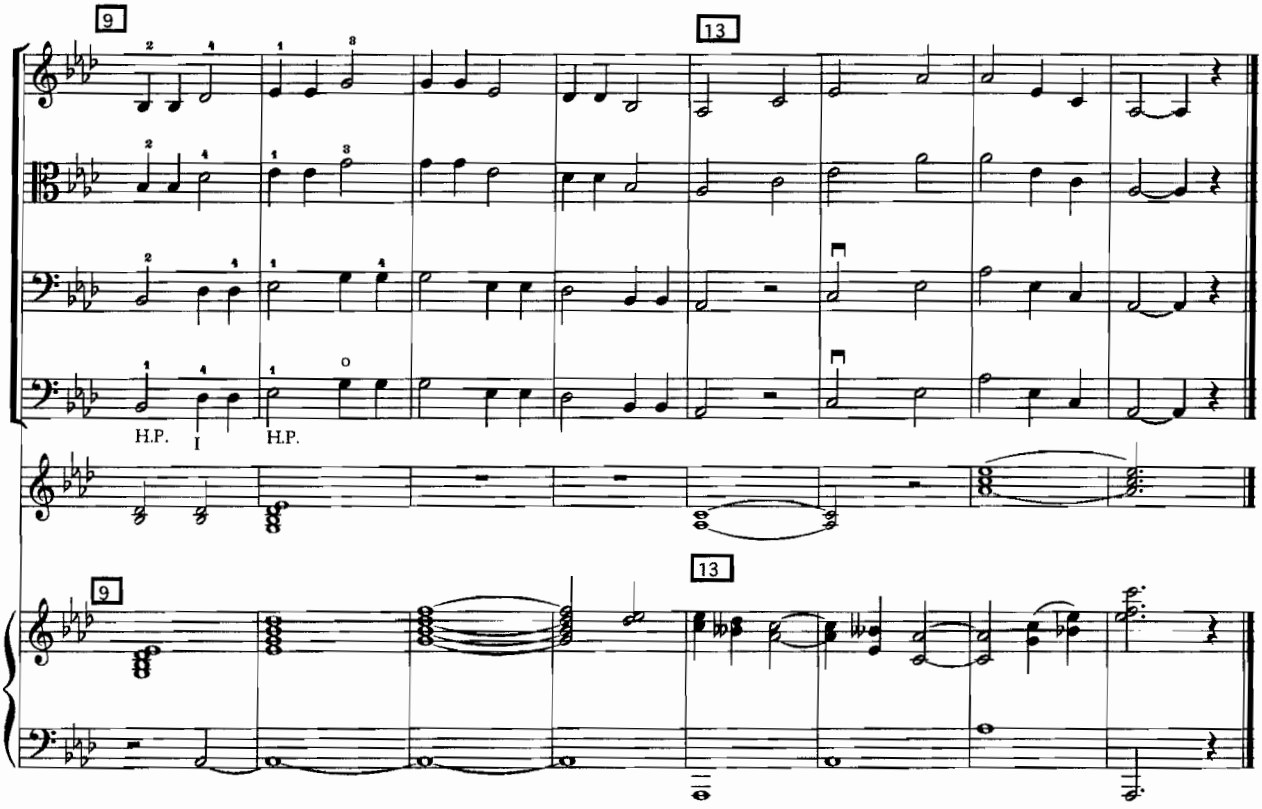
Ab Arpeggios - First Octave

Drill the lower octave of Ab major in *Alla Breve* time.

Start at a moderate pace and increase the speed, as in the previous scale. Count 4 then 2.

The basic harmonies guide the ear which, in turn, lead the fingers to the proper pitches



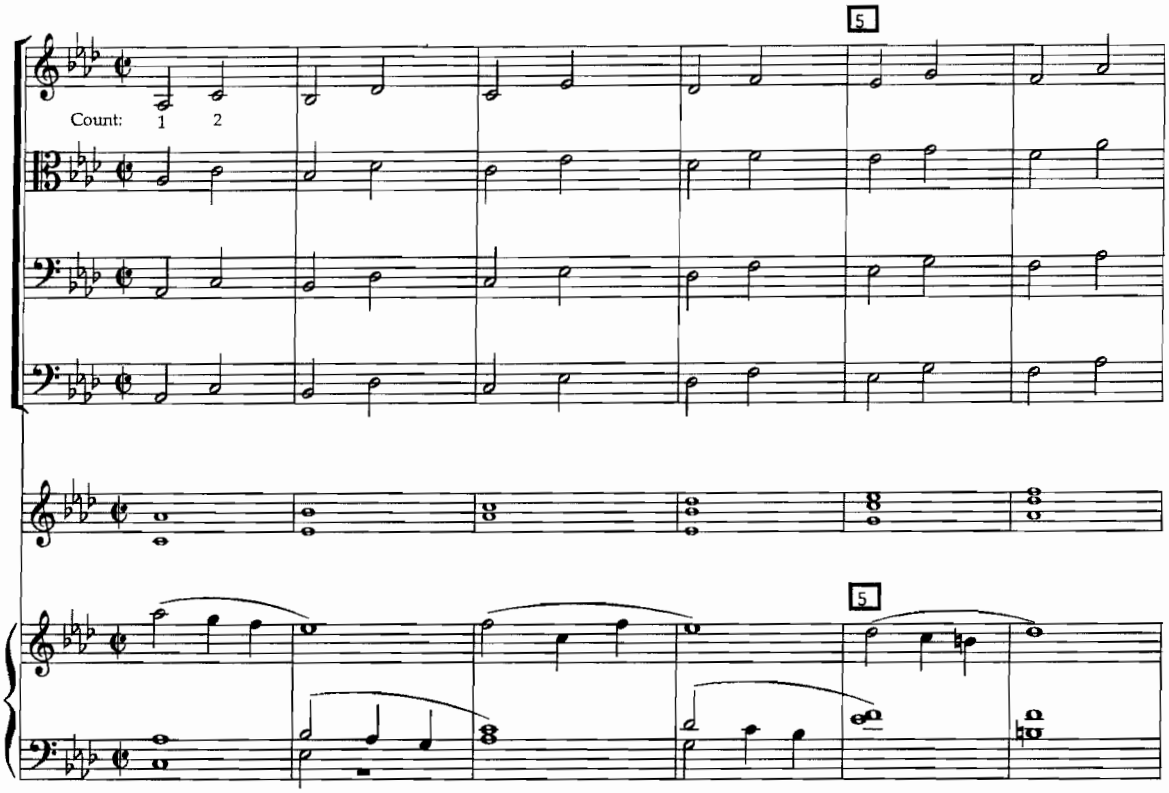


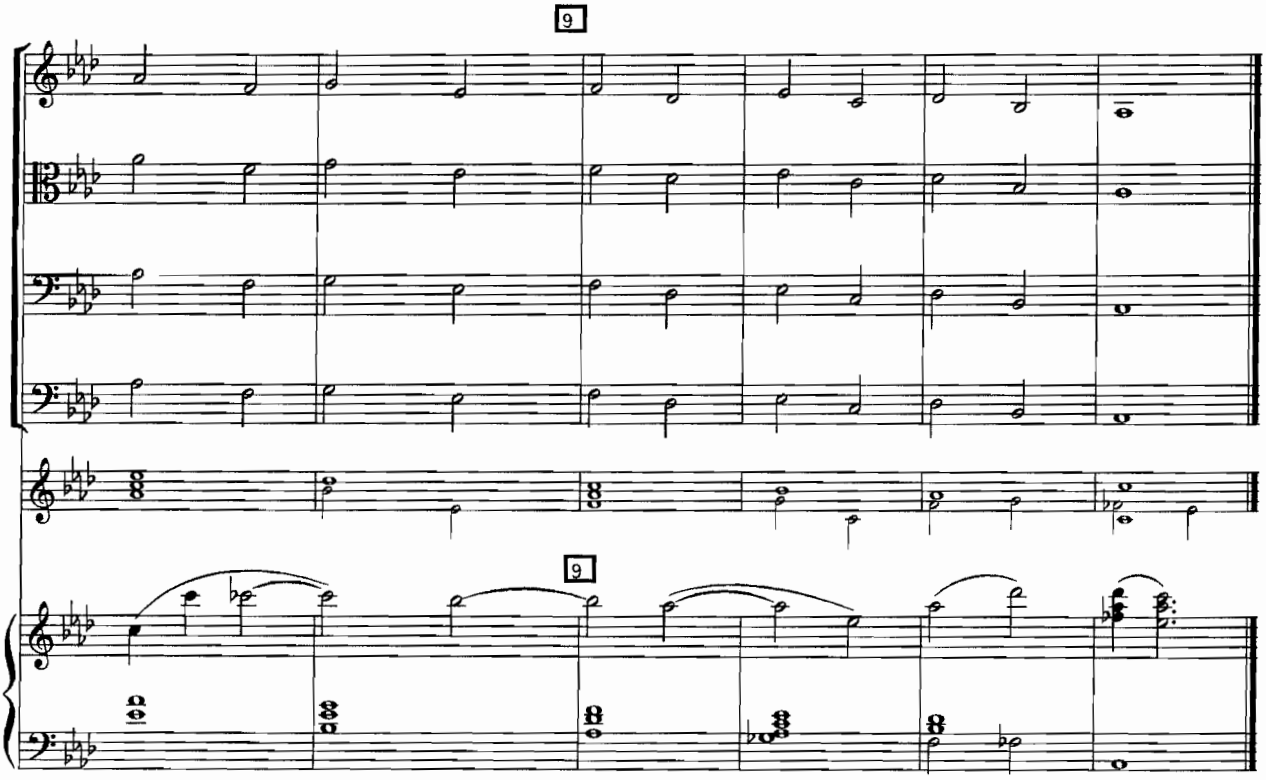
4 Broken Thirds

Broken Thirds in Ab

Pupils will benefit by trying this line *pizzicato* at first in order to concentrate on getting the Db properly placed.

The chromatics in the full piano part hone the ear because of the harmonic surprises. With repetition, these sounds will become a natural musical development in Ab major





5 Ab Major Scale -Second Octave (without signature)

(In 2 or 4) Ab Bb C Db Eb F G Ab

student book pg. 52

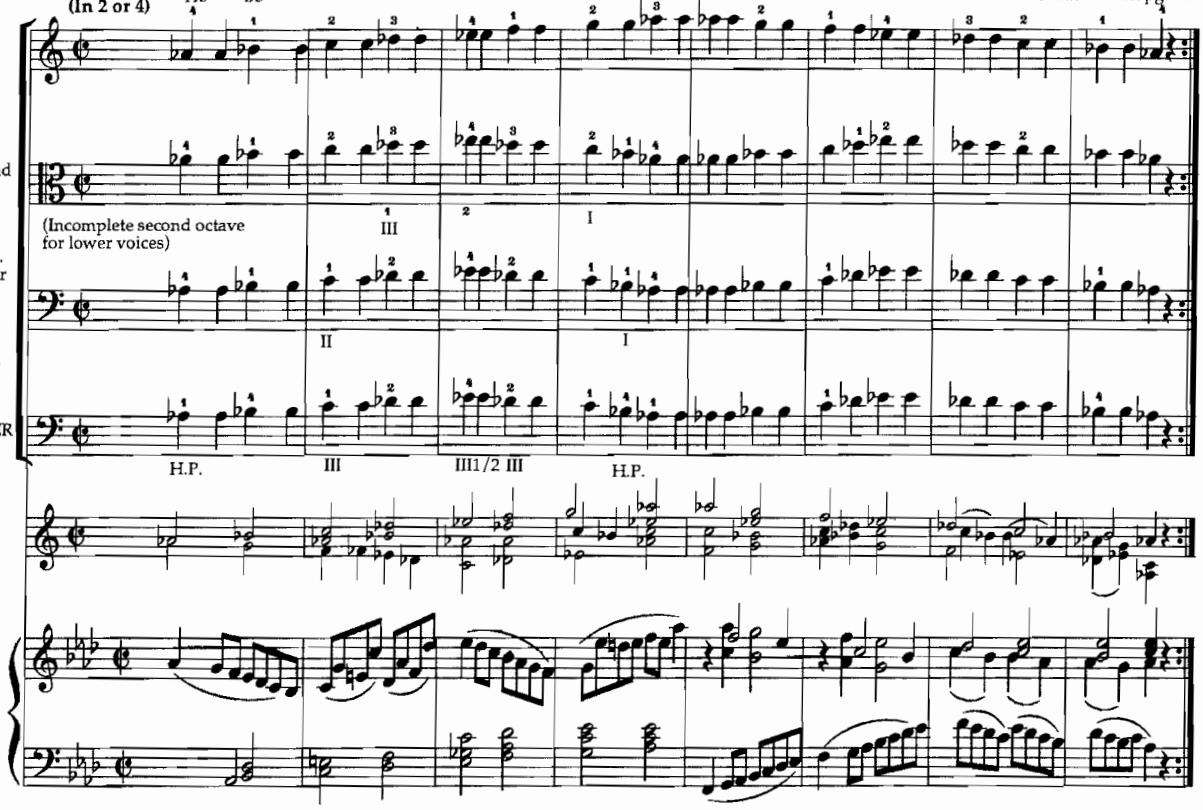
Second Octave of Ab

Lower voices will use positions previously learned. Shifting problems need to be reviewed for this key.

Violin has the full second octave. The lower instruments the incomplete octave.

Remember the *alla breve*. Play this line first in four beats (*moderato*) then, in two (*allegro*).

This key begins with a fingered tone. Take this opportunity to seek further improvement of finger technic through INDEPENDENT FINGER PLACEMENTS. This is the artistic style of playing a string instrument!



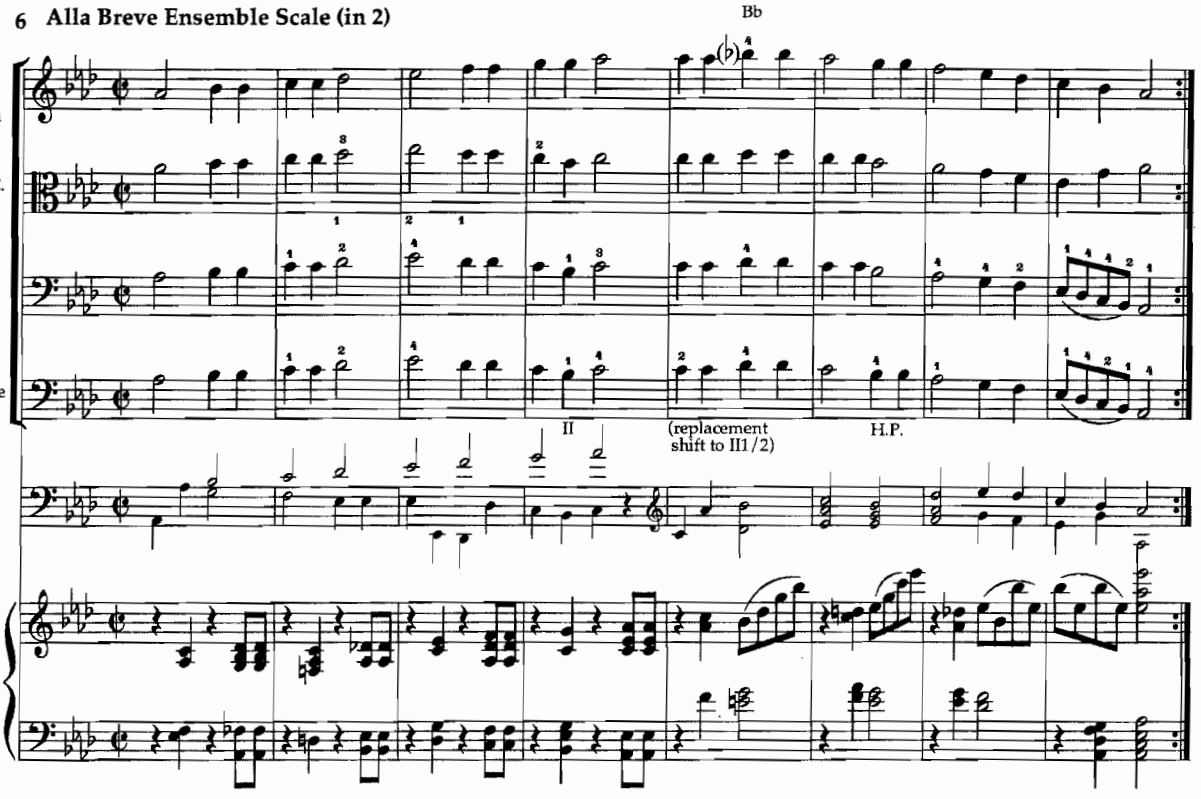
6 Alla Breve Ensemble Scale (in 2)

Second Octave Ensemble Drill in Ab

Remind the cellos that in measures 7 & 8 the fourth finger is not lifted from the string between Ab and G, and Db and C.

The basses have a "replacement shift" between measures 4 & 5. The pitch (C) is repeated but with a different finger in a different position!

Students interested in musical structure can be shown how the four scale lines are woven into an ensemble.



7 Arpeggios in Cut Time

The Tie in Cut-Time

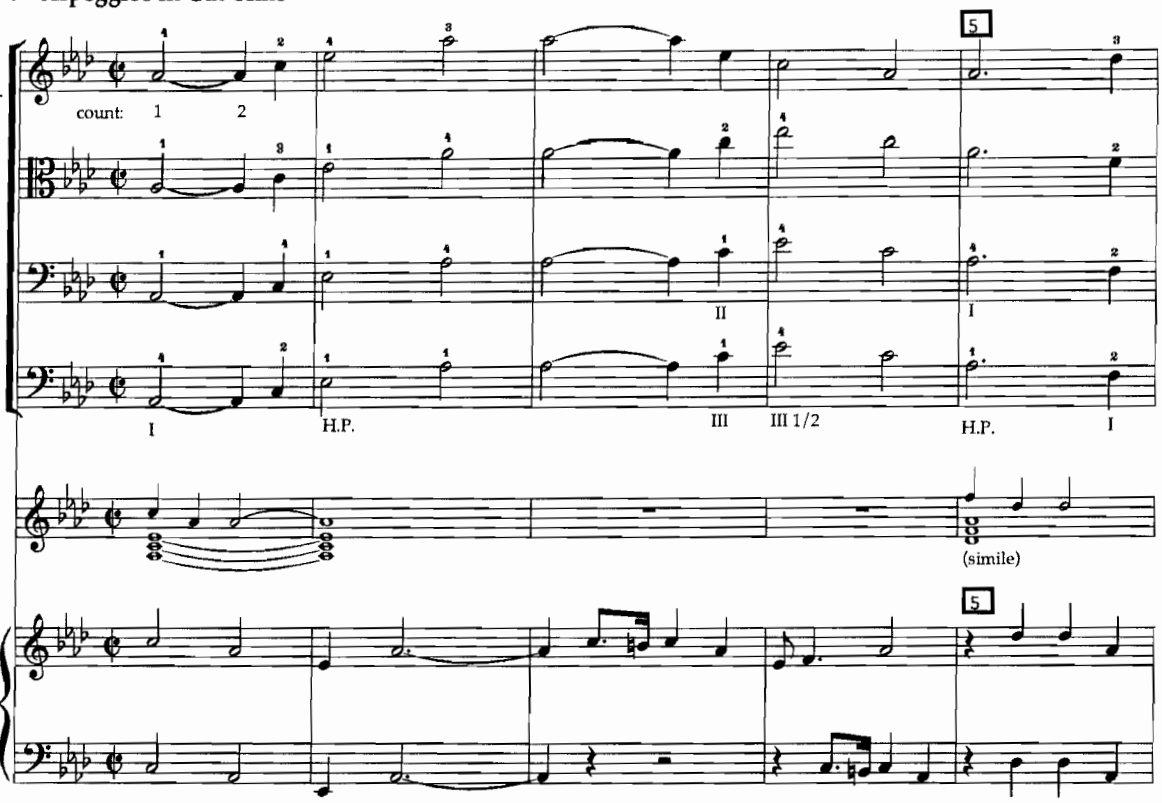
Dotted half with quarter and two halves tied equal a whole note.

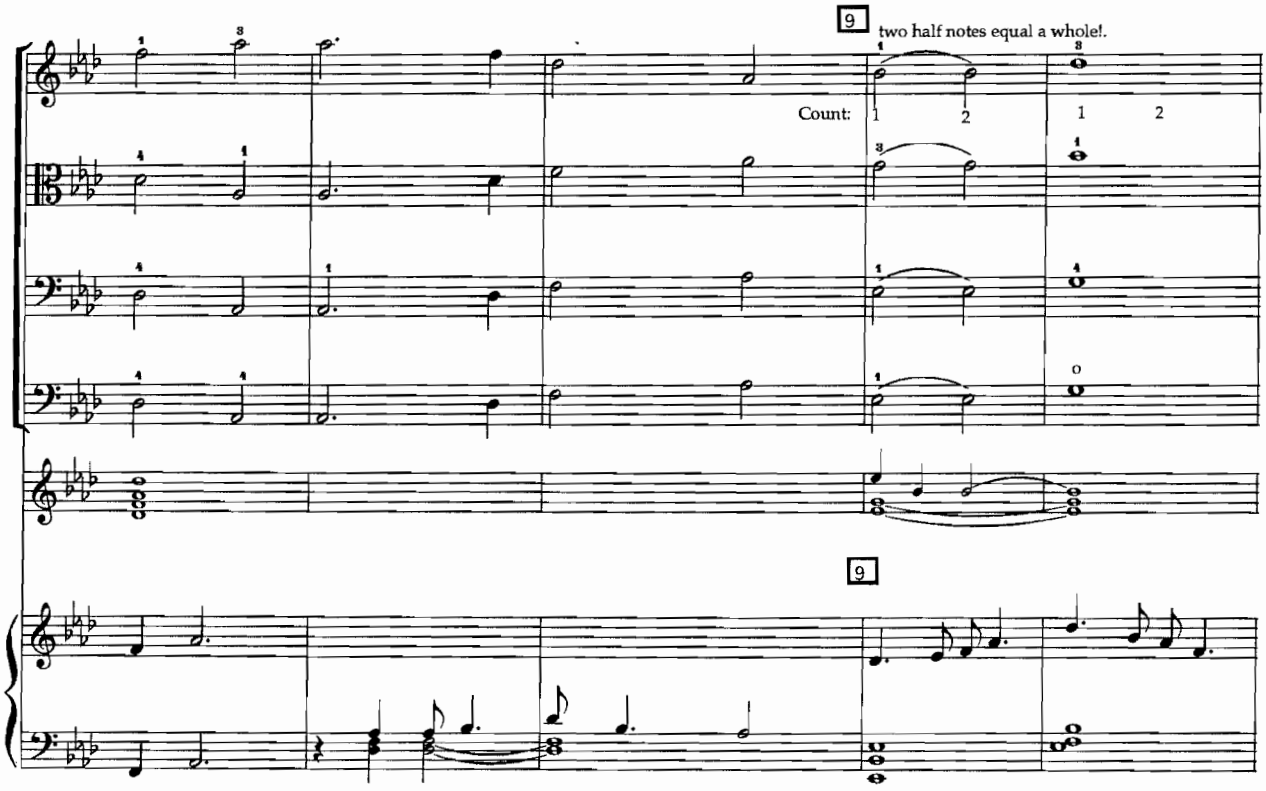
To learn the tie in *alla breve* do not hesitate to start slowly, with the usual 4 beats to the measure the first time through. Increase speed on subsequent replays until a firm two-beat is established.

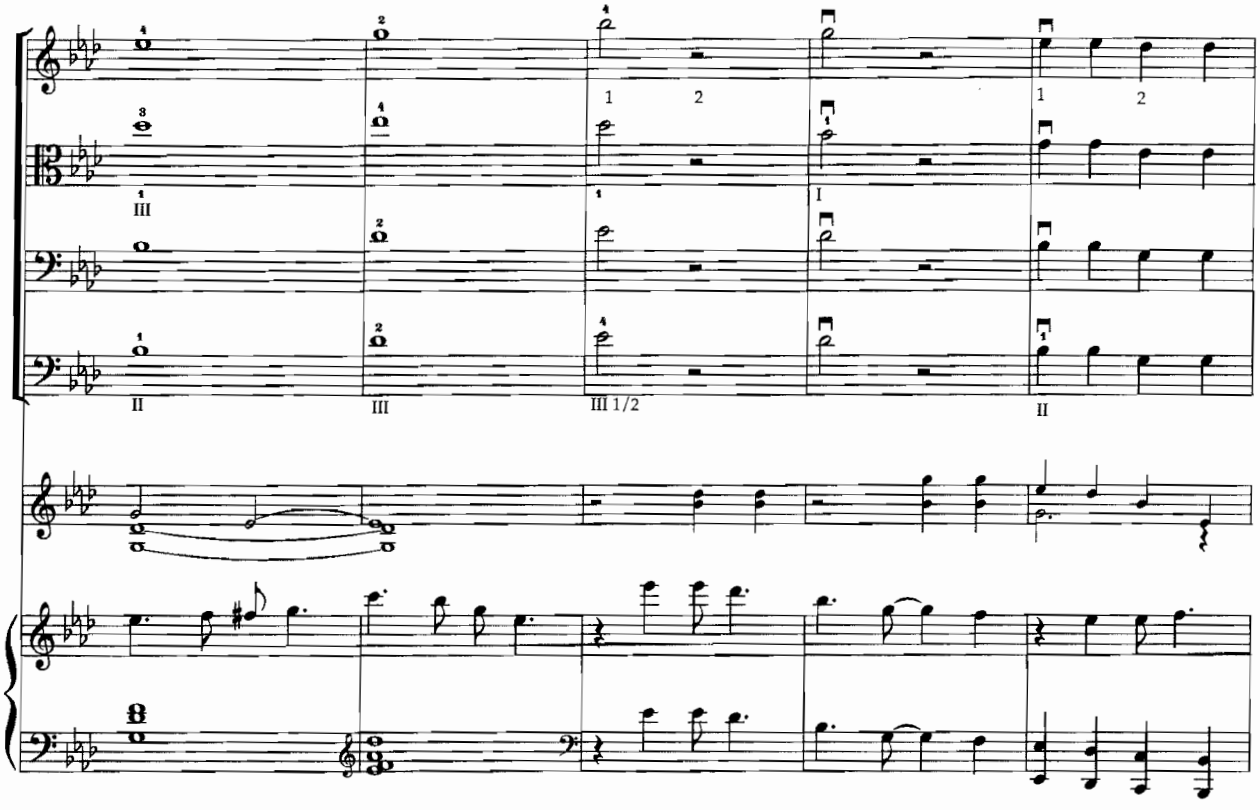
Try this line *pizzicato* at first so that the pupils can play and count easily.

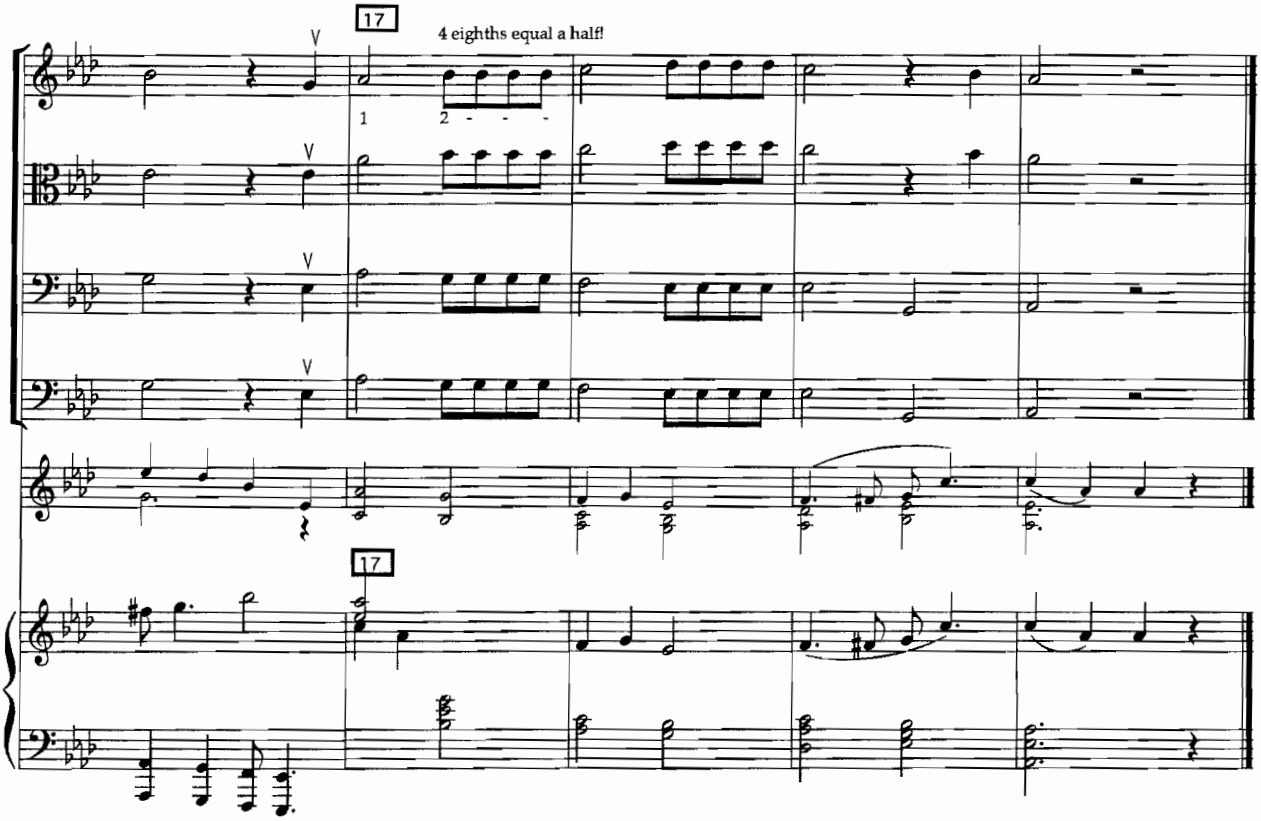
When bowing in four beats, the dotted half requires a long stroke followed by a faster one for the fourth quarter. In *alla breve*, both strokes are shortened, guided by the beat.

The piano weaves counter-themes into the fabric of this line. Violinists may recognize motives from "From The Canebrake," by Samuel Gardner.






III
II
III
III 1/2
II


17
4 eighths equal a half!
17

Lower Extension of Ab Scale
for Viola, Cello and Bass

8 Ab Ensemble

student book pg.52

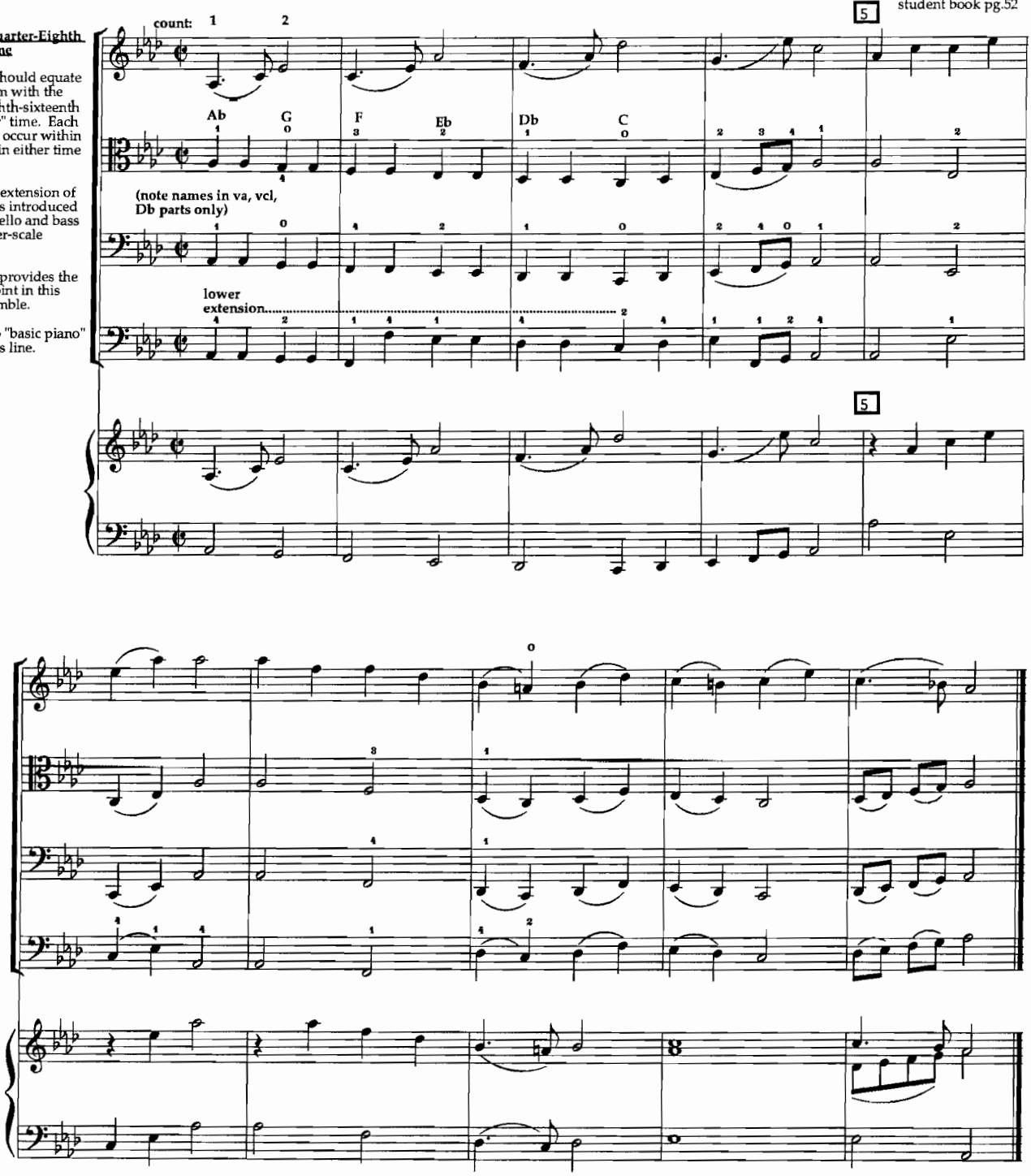
Dotted Quarter-Eighth in Cut Time

Teachers should equate this rhythm with the dotted eighth-sixteenth in "regular" time. Each figure will occur within one pulse in either time signature.

The lower extension of Ab major is introduced for viola, cello and bass as a counter-scale figure.

The violin provides the counter-point in this short ensemble.

There is no "basic piano" part for this line.



"Gates of Kiev"
Unison

student book pg .52

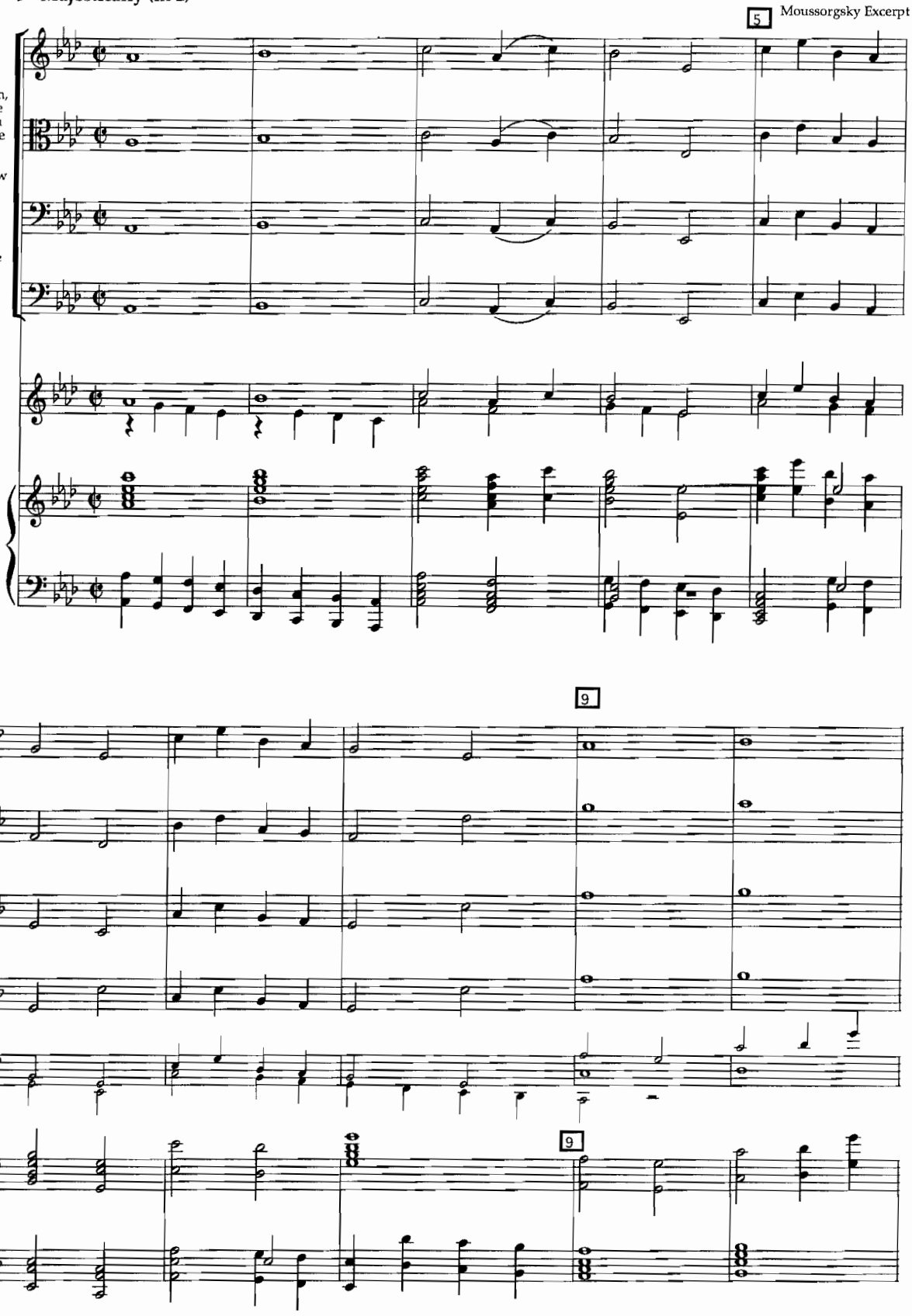
9 Majestically (in 2)

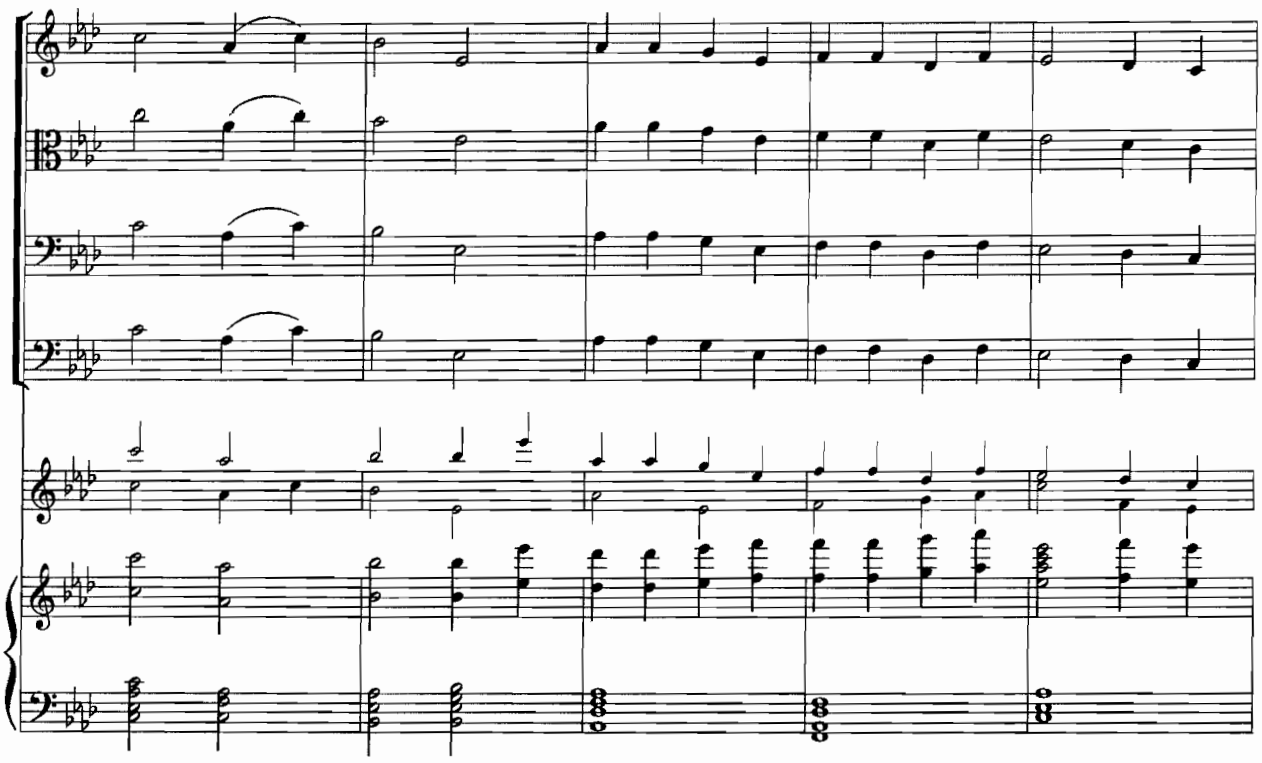
Majestic "Gates of Kiev" in Ab Major

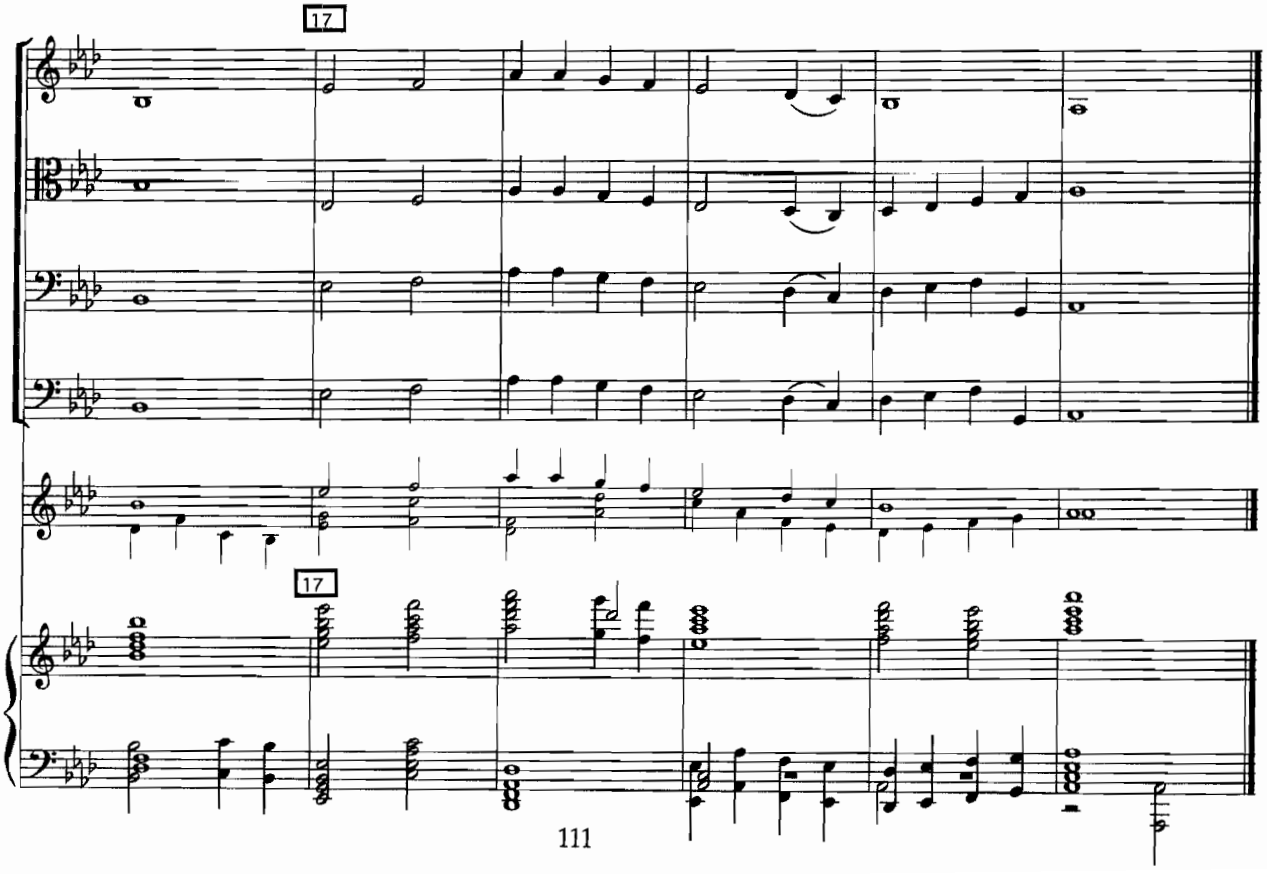
This famous Russian theme, played in unison, is a fine example for the use of the whole note in *alla breve*. Each measure has two counts, but these are based on the usual four quarters, now cut in two!

Use long, broad strokes with a firm bow pressure. This adds a rich sonority to the tone quality.

The last two measures have an harmonic ending.






17
17

10 Syncopation Drill for "Good Night Ladies"

student book pg .53

First, in 4, then in 2

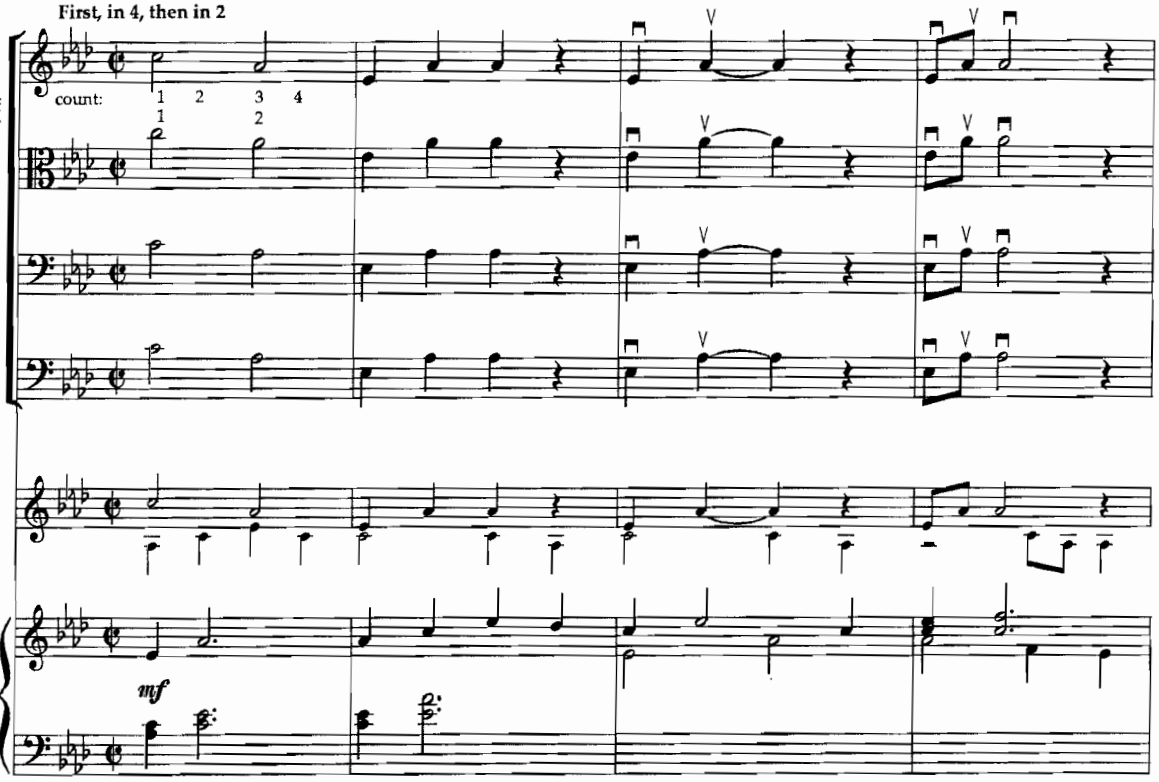
The "Scotch Snap" in *Alla Breve*

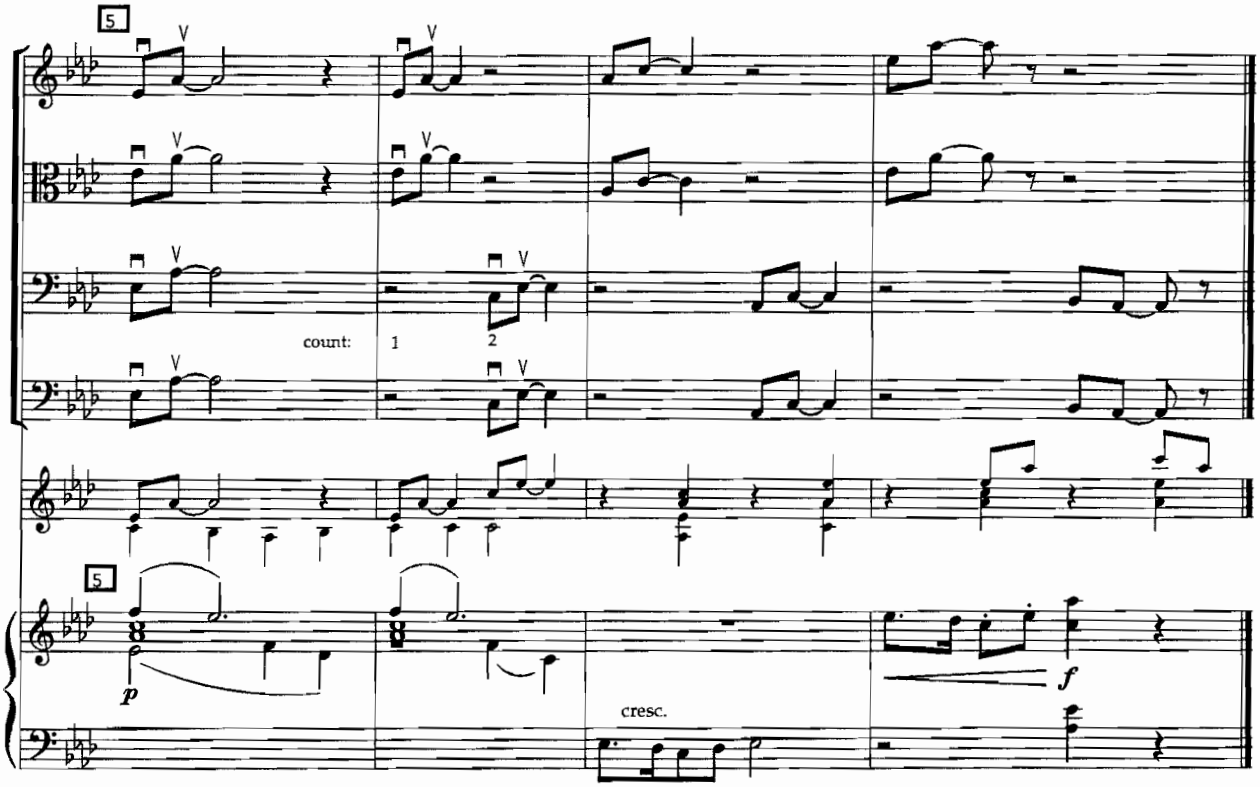
The syncopated figure of an eighth tied to a longer note,

as in the tune in line 11, is also known as the "Scotch Snap." It occurs frequently in old English melodies. It is the reverse of the common rhythmic motive of long and short notes to short and long notes with the accent on the longer, or heavier note. This is the syncopated form.

Prepare this rhythm slowly, in four, then speed up until the two pulse is felt.

(To review syncopation, see Chapter 13, nos. 14 & 15.)





Good Night, Ladies
Unison in Ab and Ensemble, Bb Major

student book pg .53

11 Unison - Ab

American College Song

Good Night, Ladies! Modulation: Ab to Bb Major.

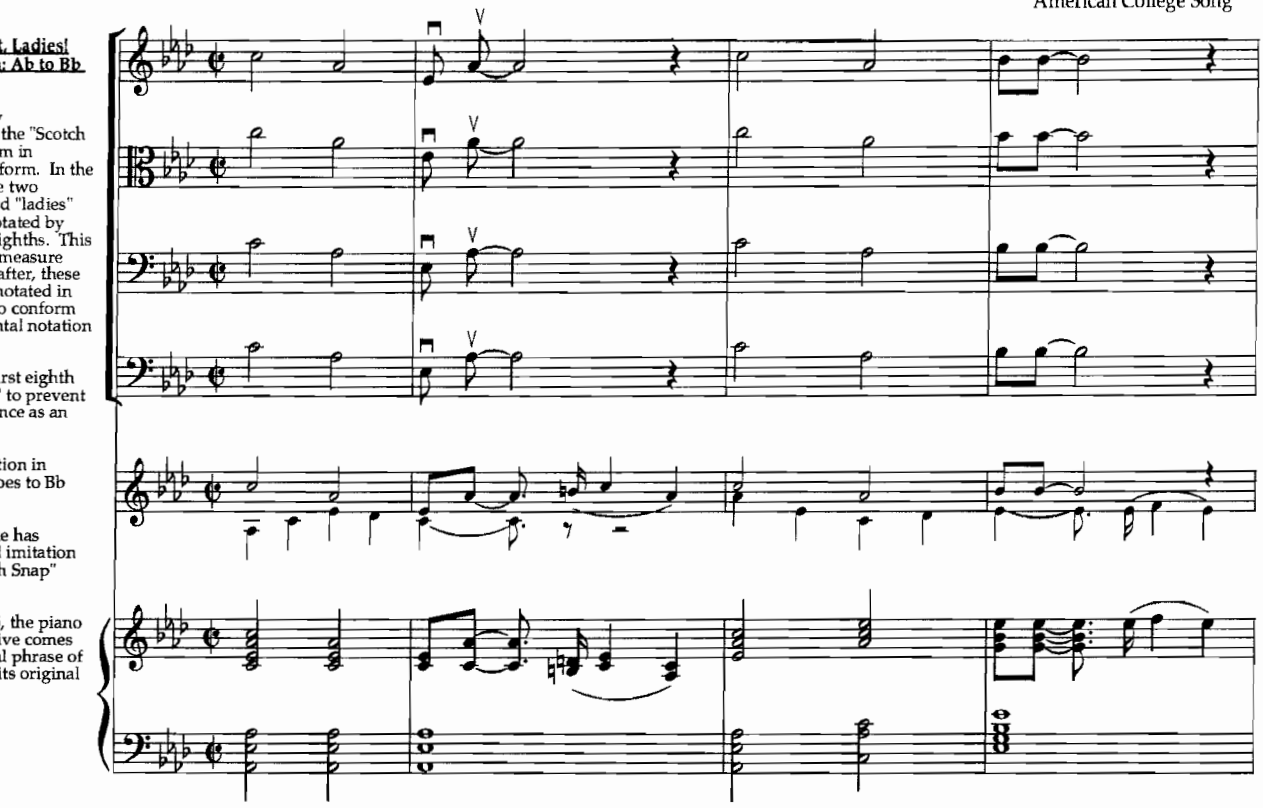
This melody emphasizes the "Scotch Snap" rhythm in syncopated form. In the song text the two syllable word "ladies" would be notated by single flag eighths. This is shown in measure two. Thereafter, these eighths are notated in beam style to conform to instrumental notation protocols.

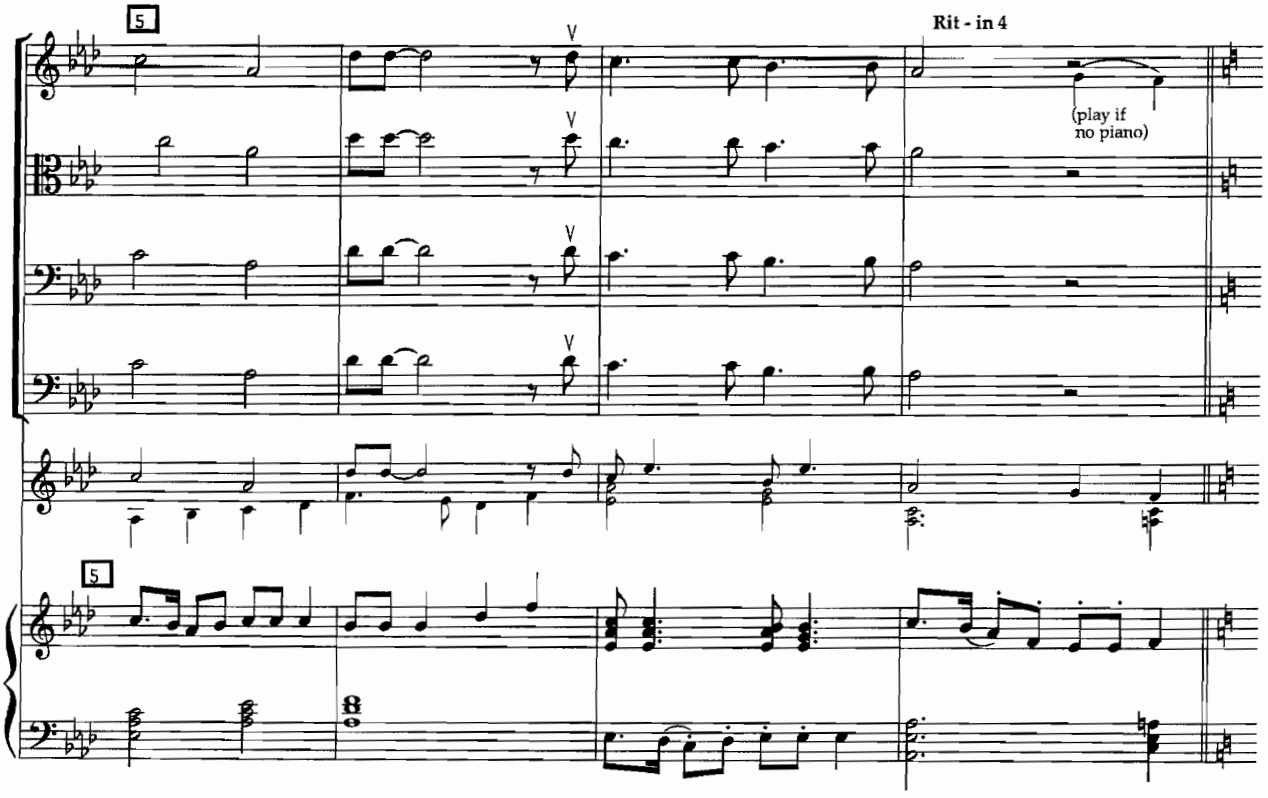
Accent the first eighth of the "snap" to prevent its performance as an up-beat.

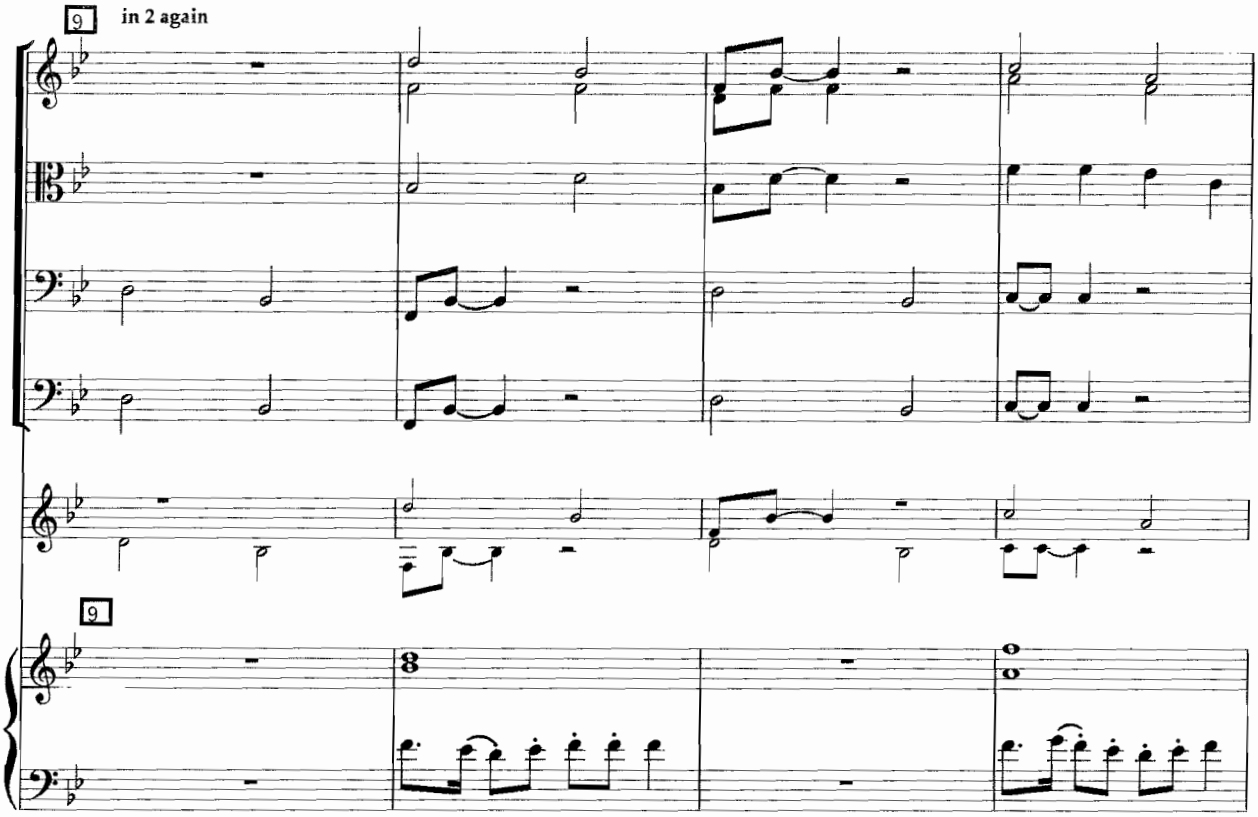
The modualtion in measure 8 goes to Bb major.

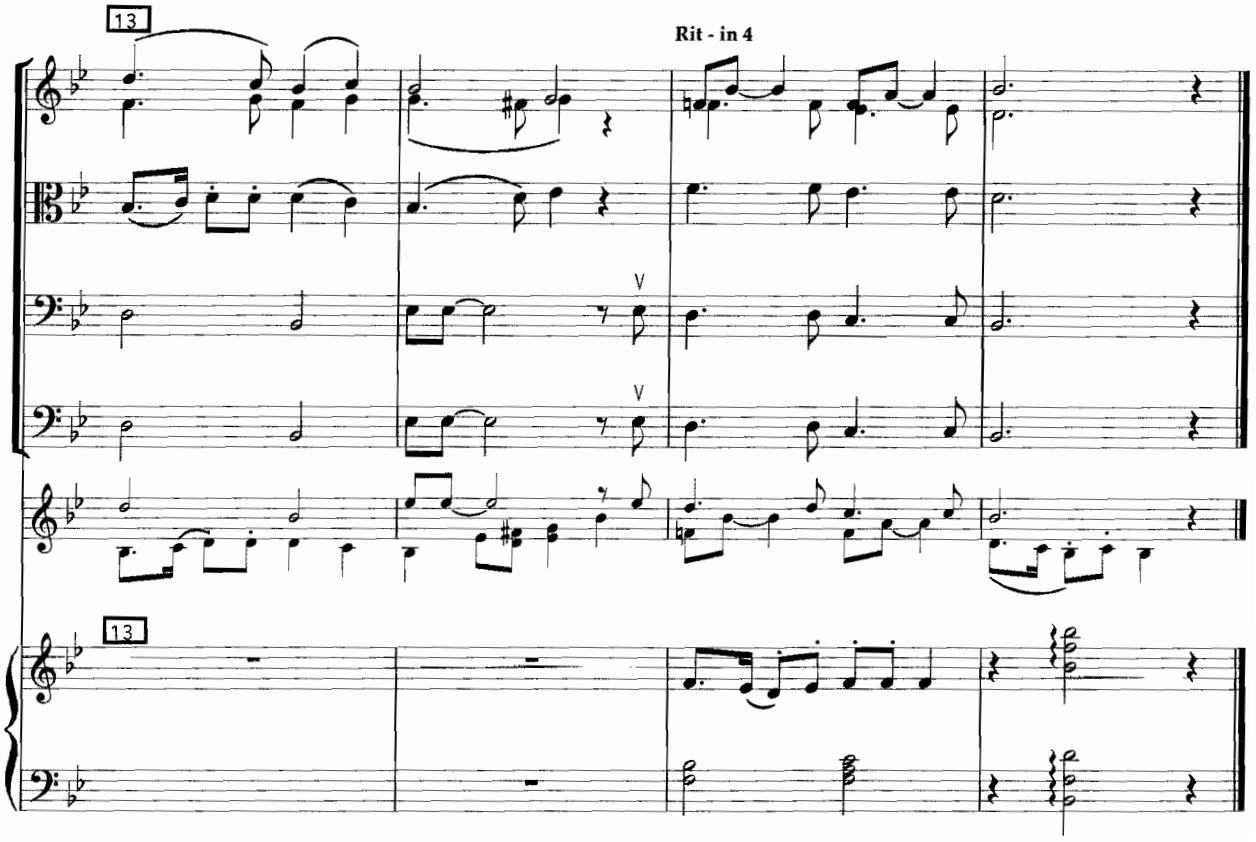
The ensemble has contrapuntal imitation of the "Scotch Snap" figure.

In measure 5, the piano counter-motive comes from the final phrase of this tune in .its original song-form.






9
in 2 again
9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Rit - in 4
V
V
13

12 Bb Major, without signature

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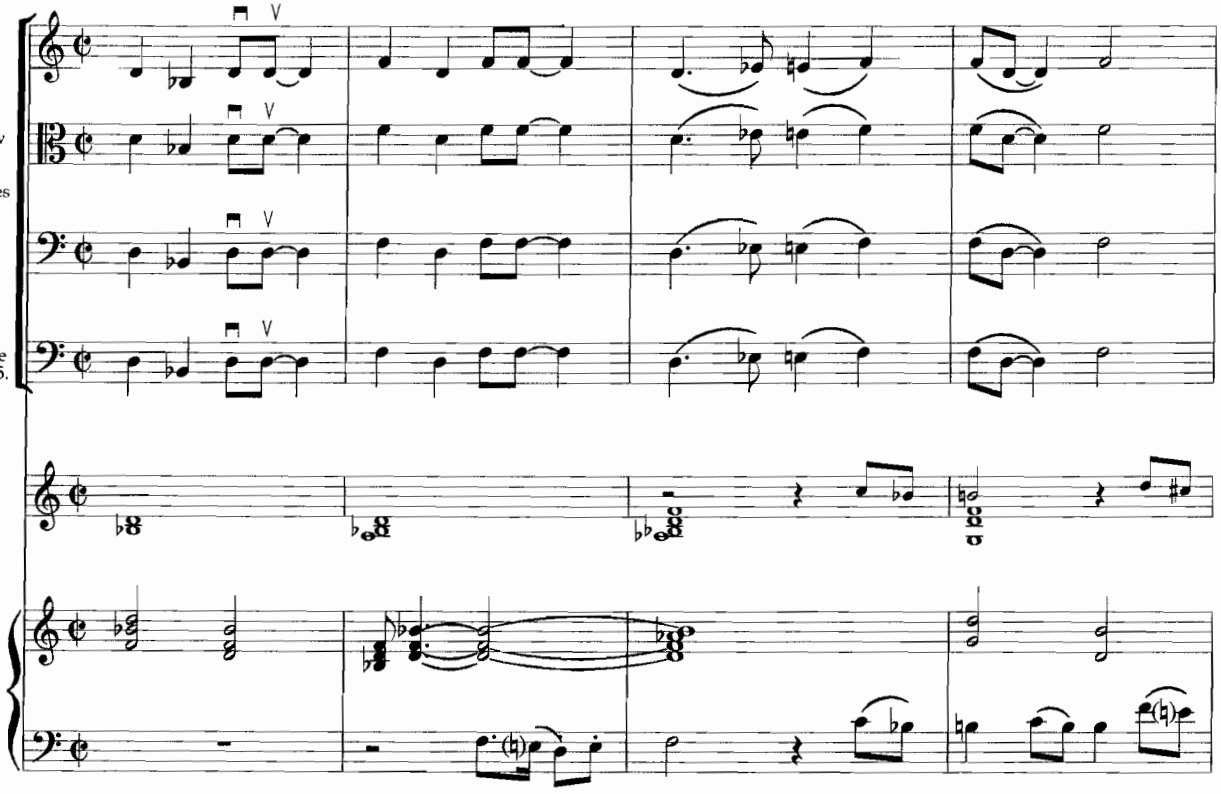
Leading To Mozart

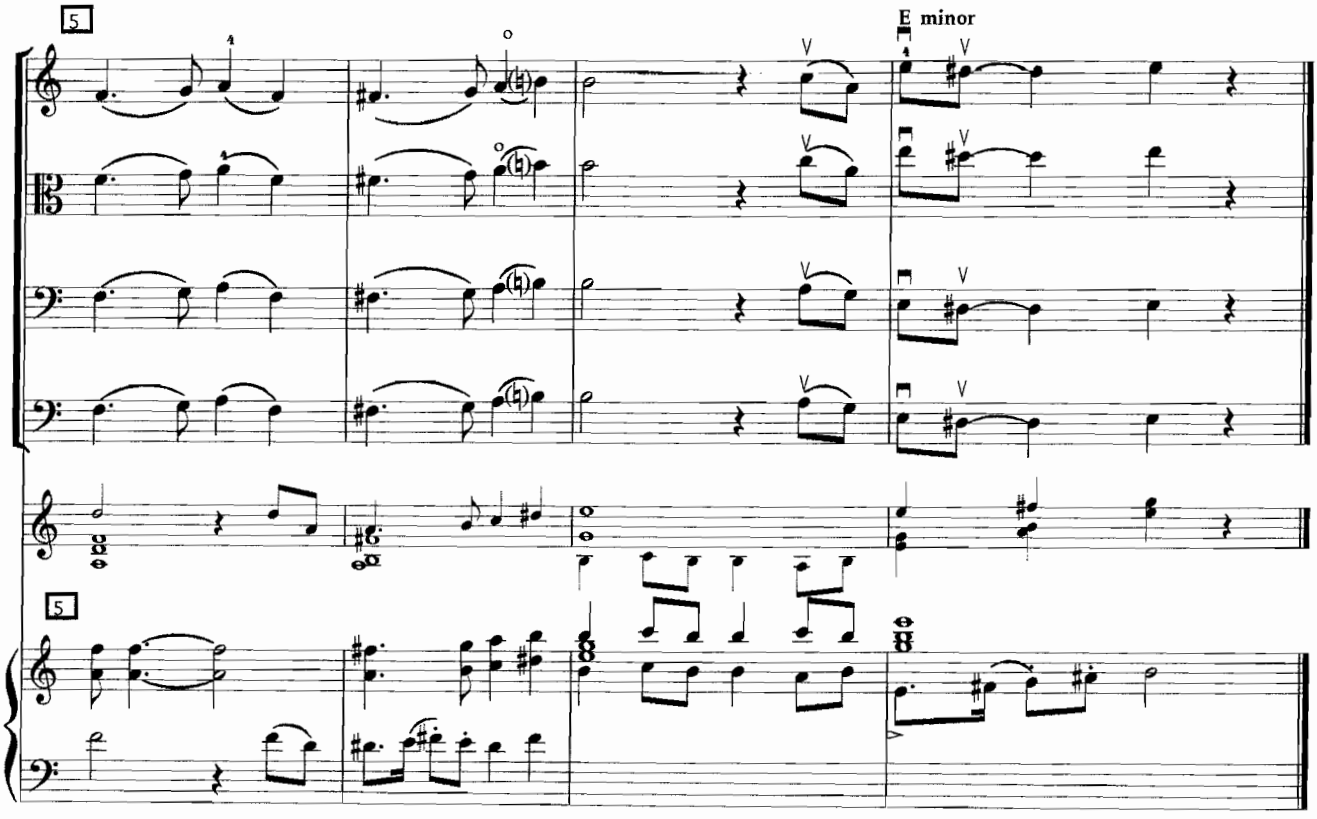
This drill modulates from Bb major to E minor and reviews the "Scotch-Snap" syncopation. It has new chromatic changes in measure 6. F# and B natural are leading tones to E minor.

The basic piano harmonies help in guiding intonation.

Recognize the last two eighths in measure 7 as the pick-up notes for the Mozart theme in line 15.

Use the middle part of the bow for this example.





13 E minor - Harmonic

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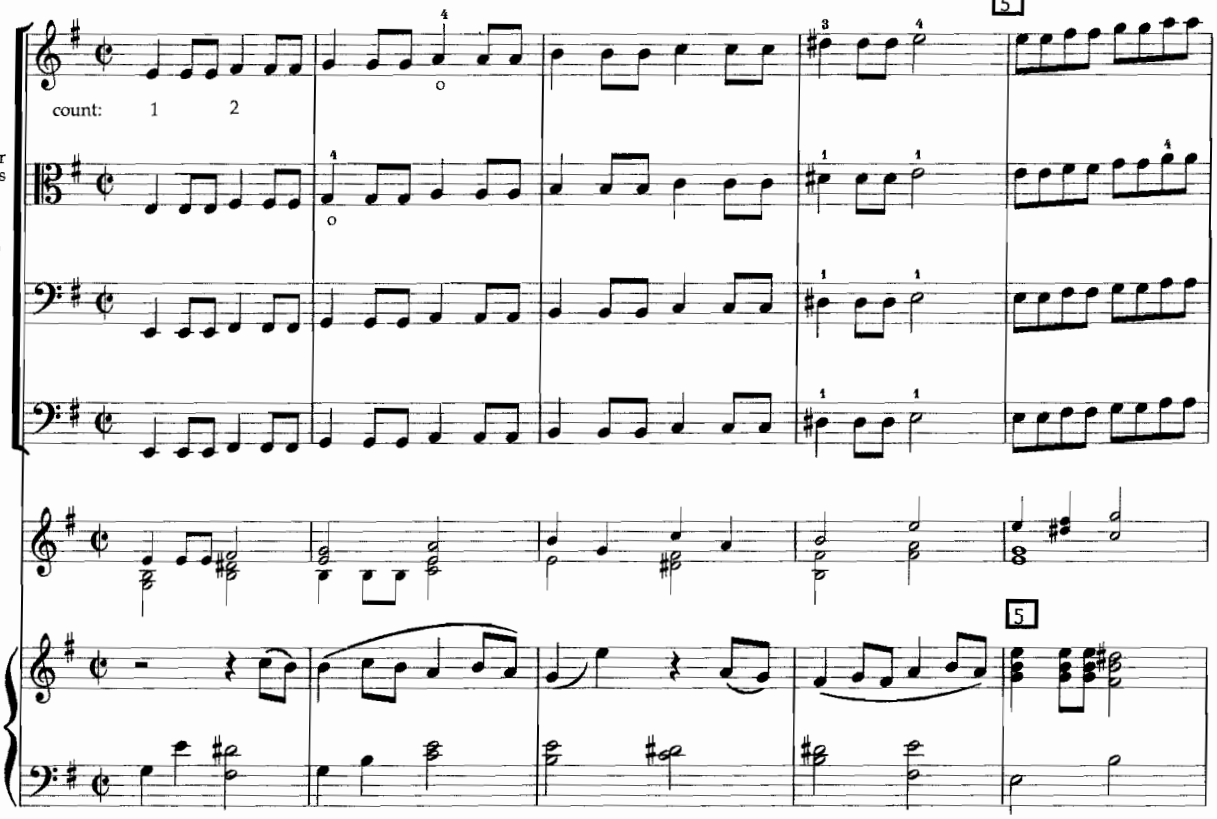
Mozartian Drill
E minor - Harmonic Form

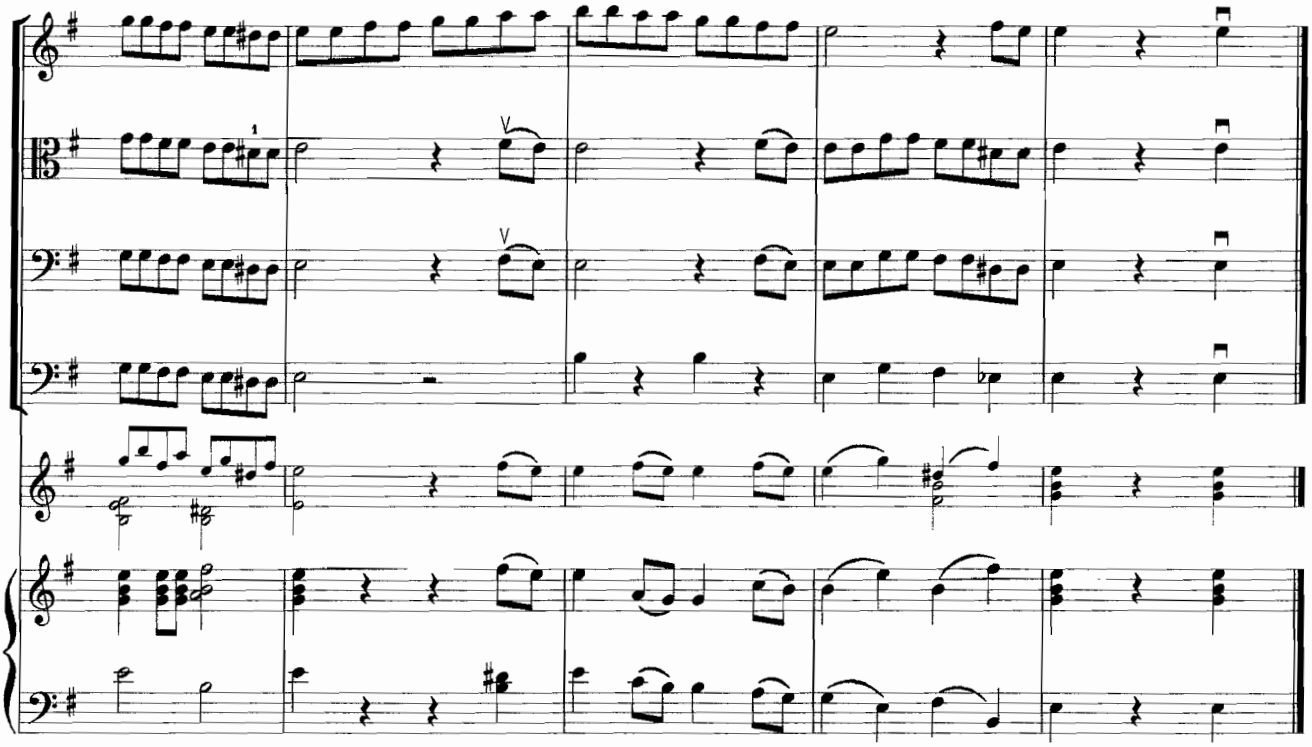
The character of this scale pattern, in the harmonic minor on E, lays the groundwork for the pitches and bowings in the Mozart Symphony excerpt.

Play from the middle to the upper section of the bow. Emphasize the quarter notes a little more than the eighths. This is the style of rhythmic phrasing in the Mozart symphonic theme in line 15.

As usual, drill slowly, until secure.

"Four counts to learn it; Two counts to play it!"





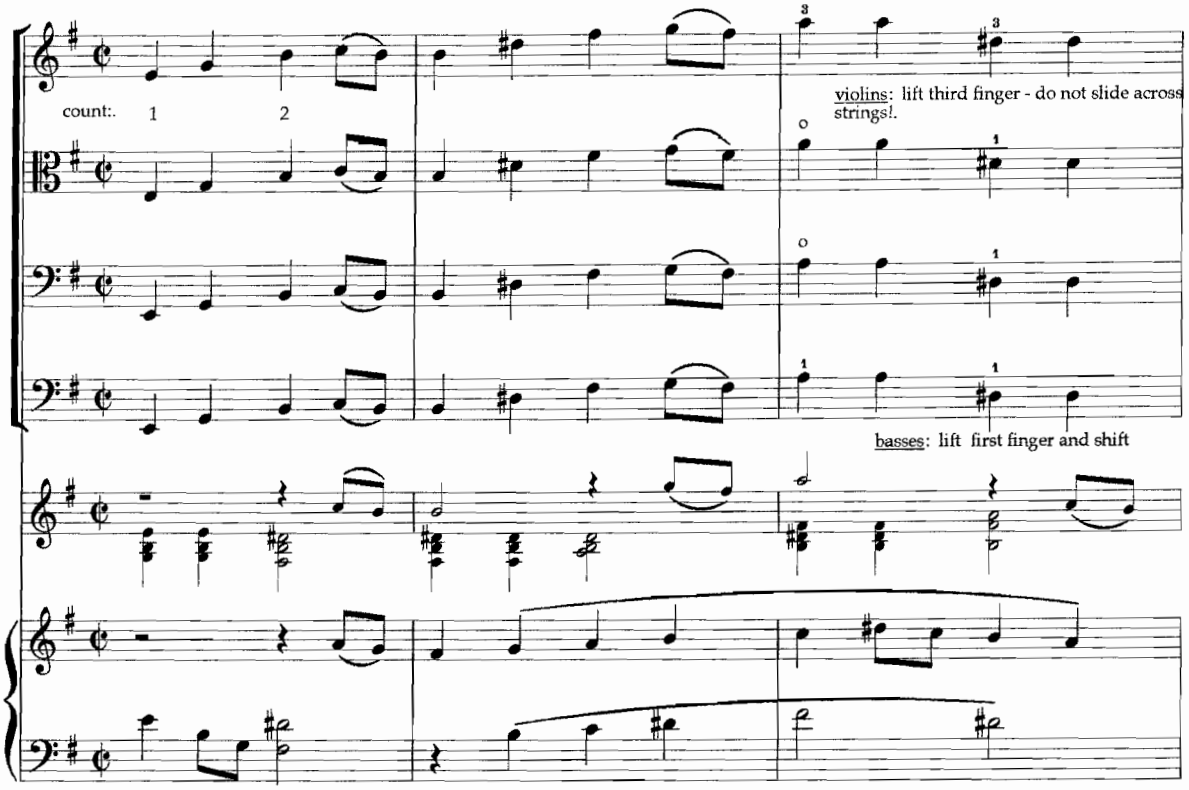
Intervals in E Minor

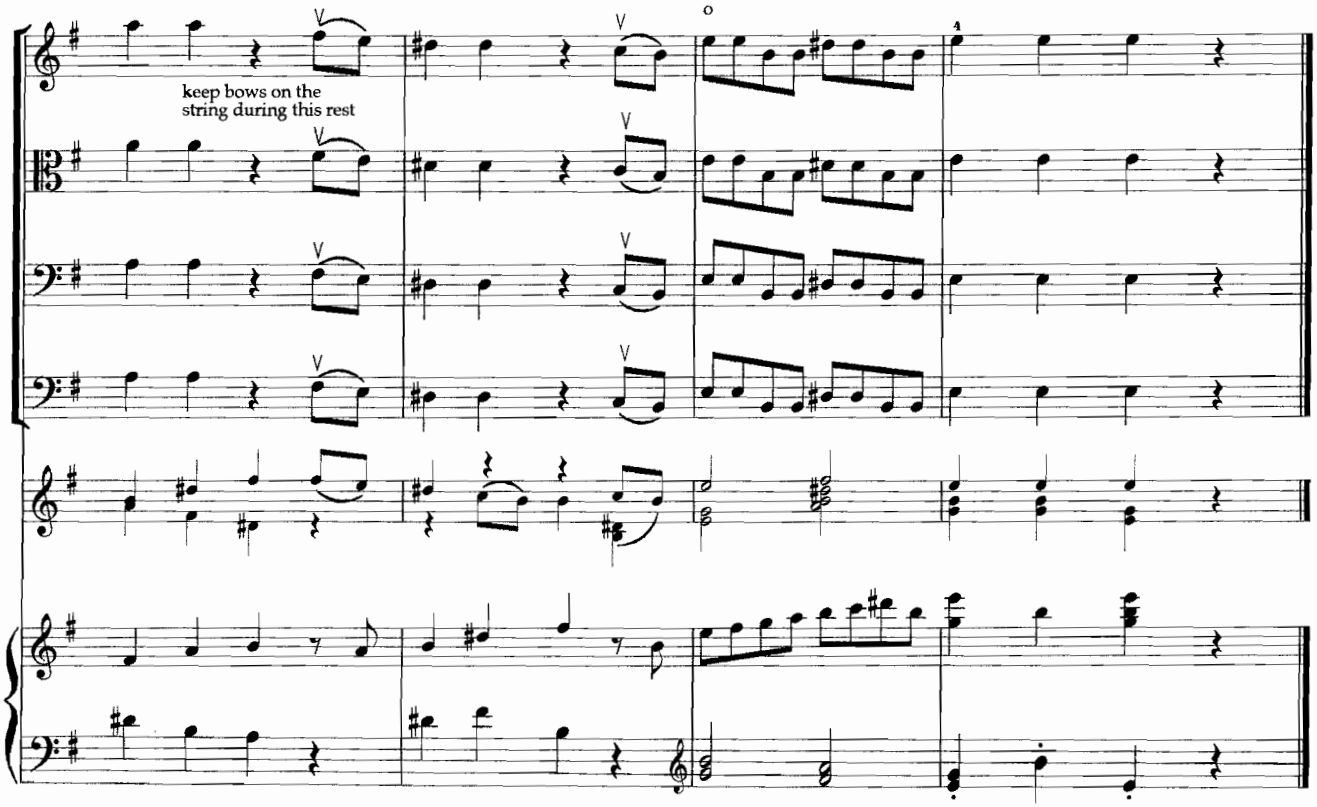
This broken chord study aims to strengthen the key-sense of E minor, in the harmonic mode. This is the background key for the Mozart piece which follows.

The diminished fifth interval occurs in measure 3, anticipating measure 10 of the theme in line 15. Violins should lift and replace the third finger for the diminshed fifth, A to D♯. **DO NOT SLIDE ACROSS THE STRINGS! This will help to produce a clear and correct intonation. More advanced violinists can use the 4th finger for the D♯.**

Measures 1,2,4 and 5 have the same two-eighth up-beat detail.

In measure 4 the bow remains on the string during the rest. This bowing detail is employed by fine players.





MOZART ENRICHMENT

A SUMMARY OF *ALLA BREVE*

This theme, a fragment from the G minor symphony of Mozart, has been adapted to the key of E minor, harmonic form. The technical revisions were planned to fit into the educational concepts of this book. It summarizes the various *alla breve* examples, as logically developed in this chapter. The two eighth note pattern, previously drilled as a study of the up-beat ("pick-up") now appears in its natural form in the opening phrase.

SUGGESTIONS FOR INTERPRETATION

The piece is to be played twice. For the first time through, the A part is a unison solo, with piano. The second time offers a simplified orchestral style of ensemble with violins *divisi*, A & B; the others playing the B part, as harmony. Piano is *tacet*.

A gentle style of performance is a first requisite for this theme. The A part "sings" in a melodic manner. The B part is more rhythmical in its supporting character. Use the middle to upper bow for the theme. The harmony part sounds best when played nearer the point, with a *staccato*, slightly marked stroke. Aim for accurate rhythm.

Play softly (*p*). A new codetta, or finish, based on the original has been added from measure 26. It calls for a modest *crescendo* to a *forte* (*f*), to the end.

The genius of Mozart serves well as a summary of this book which is dedicated to young string players everywhere.

Mozart Theme
Adapted and Transposed from the G Minor symphony

Unison and Ensemble

15 **E minor - Melodic and Harmonic Forms**

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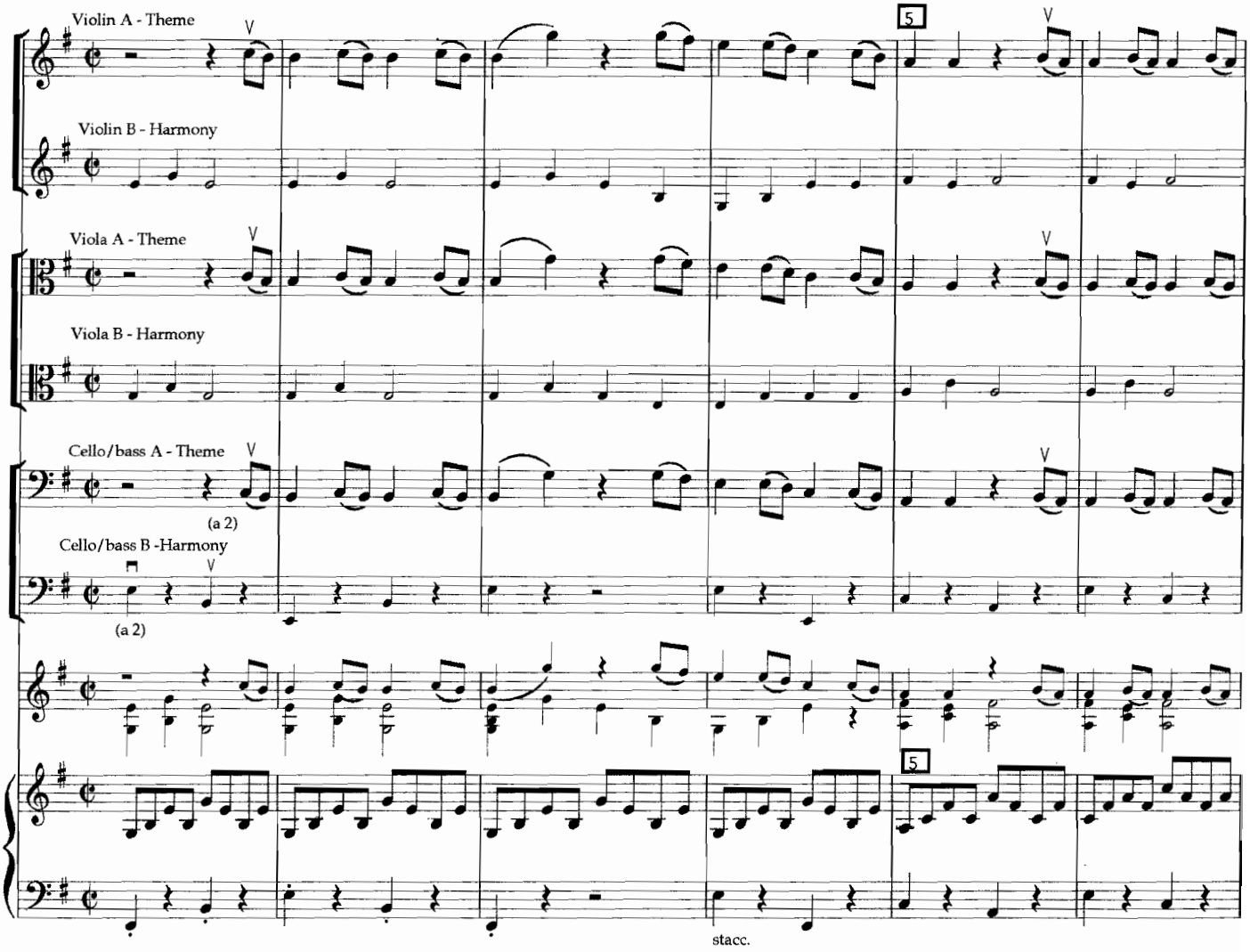

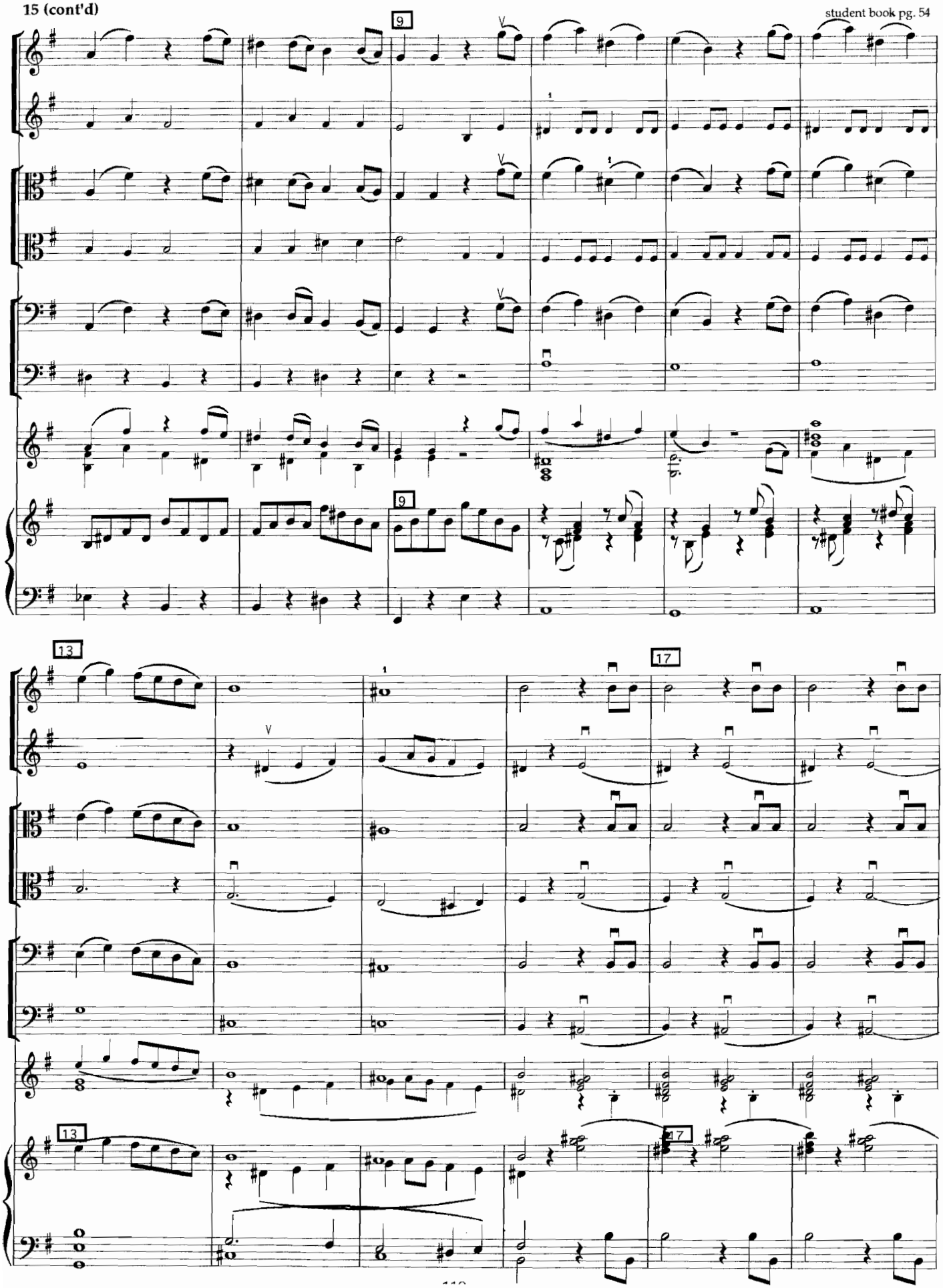
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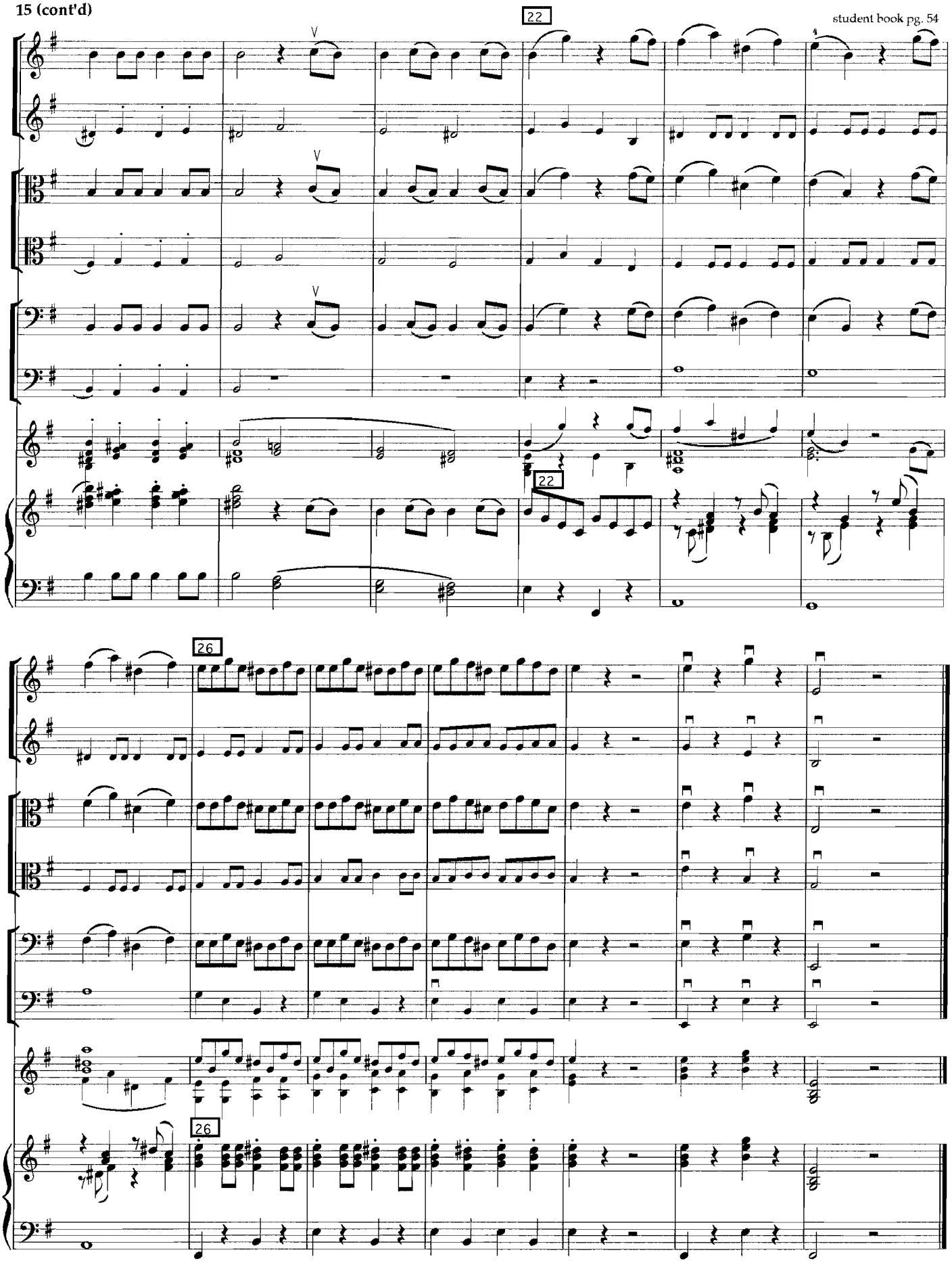
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