

VIOLIN
Volume Two

THE INTERMEDIATE STRING CLASS

By

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THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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CHAPTER 9 - STARTING POSITIONS

II - E STRING - C AND G MAJOR

① C MAJOR REVIEW SECOND OCTAVE

FIRST POSITION

G A B C

TI - DO EXTEND FINGER DO - TI

② I - II - E STRING - G MAJOR

HALF-STEP SHIFT UP, SCALE STEPS 7 TO 8, "TI - DO"

SECOND POSITION

TRIPLET ABBREVIATION

④ G MAJOR DOWN SCALE

HALF-STEP SHIFT 8 TO 7, "DO - TI"

II TO I

"LOVELY EVENING" EXCERPT

⑤ C MAJOR REVIEW

FIRST POSITION

G A B C

TI - DO SHIFT - II

⑦ I - II - E STRING - C MAJOR

WHOLE STEP SHIFT F4 TO G

⑧

⑨

SHIFT

STAY IN II - - - - I II

COUNTERPOINT STUDY I-II
SLOW 6

⑩

PREPARATORY ENSEMBLES FOR "DRINK TO ME ONLY"
WITH POSITIONS

⑪

⑫

"DO-DO"
INTERVAL ENSEMBLE
NEW
I SHIFT II

DRINK TO ME ONLY WITH THINE EYES
UNISON AND ENSEMBLE SLOWLY IN G
CONCERT VERSION IN G MAJOR

⑬

PLAY TWICE
DIV. SECOND TIME

C MAJOR SCALE AND ARPEGGIO DESIGNS
WITH POSITIONS

14

CANONIC ARPEGGIO

15

SLOWLY. IN 3

LOVELY EVENING
TWO-PART CONCERT ROUND IN C MAJOR

16

CELLO + BASS

CHAPTER 10-Bb MAJOR

POSITIONS I AND II

① G A B \flat B \flat C D E \flat F \flat G \flat A B \flat

② *B \flat MAJOR ABBREVIATED EIGHTHS (f)*

③ *ABBREVIATED TRIPLETS (f)*

④

⑤

⑥ A B \flat B \flat C D E \flat F \flat G \flat A \flat B \flat

⑦

⑧

⑨ *EXTENDING FIRST OCTAVE DOWN COUNTERPOINT STUDY IN B \flat MAJOR*

⑩

⑪

⑫

⑬

⑭

⑮

SIXTEENTH NOTES - FOUR EQUALS ONE QUARTER



⑩

⑪

LISTEN TO THE MOCKING BIRD

⑫

TWO SIXTEENTHS TIED EQUALS ONE EIGHTH PREPARING FOR BACH

⑬

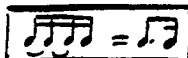
⑭

BACH "ARIOSO"

⑮

LAST MISSING EIGHTH (PICK-UP AT THE BEGINNING)

DOTTED-EIGHTH AND SIXTEENTH



PREPARATORY RHYTHM DRILLS FOR "COUNTRY GARDENS"

REVIEWING F MAJOR FROM TIE TO DOT

F MAJOR PLAY 16THS IN TIME OF ONE QUARTER TIE THREE 16THS INTO THE DOTTED EIGHTH

(16) COUNT 1 2 | 1 - - 2 | 1 - 2 | 1 5 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2

SLURRING THE NEW STEP DOT TAKES PLACE OF THIRD 16.

(17) COUNT 1 2 - - 3 4 | 1 2 - 3 4

"COUNTRY GARDENS"

UNISON AND ENSEMBLE SLOWLY AT FIRST, THEN LIVELY

(18)

ABBREVIATED SIXTEENTHS (....)

Bb MAJOR

(19) COUNT 1 2 3

(20)

UNISON DARLING CLEMENTINE

(20)

Bb MAJOR ENSEMBLES WITH POSITIONS

SHIFTING DRILL IN ENSEMBLE FORM

21

1 2 3 4 5 1 1 2

3 4 1 n

ENSEMBLE DRILL

22

1 3 2 1

POSITION DRILL

23

0 n n 4

n v 1

11

3 3 3 3

POSITIONS AND COUNTERPOINT IN 4/8

24

1 1 2 3 3

v n v n v n 1

IN STYLE OF A "BEETHOVEN CANON"

25

4 5 n

n 9 1

n 13 n

CHAPTER 11 - EXTENSION TO HIGHER POSITIONS
III - E STRING - A-D-G MAJOR

I TO III - E STRING - A MAJOR
 HALF-STEP TI-DO SHIFT, 7 TO 8
 ENSEMBLE SUPPORT WITH POSITIONS
 THIRD POSITION
 A B C# D

①

②

③
 DOWN-SCALE HALF-STEP SHIFT "DO-TI," 8 TO 7
 III TO I STAY IN III

④
 FLOW GENTLY, SWEET AFTON
 F EXTEND
 WHOLE STEP

⑤
 EX. 1 FINGER
 HAND REMAINS IN III

⑥
 WHOLE-STEP SHIFT, G4 TO A
 AD LIB HIGH D
 I TO III - E STRING - D MAJOR
 PLAY TWICE
 2ND TIME, ALL VLS. LOWER THEM ALSO DIV. AS A+B

POSITION DRILLS

⑦
 DOWN-SHIFT DRILL

⑧
 COUNTER MOTIVE

⑨
 DESCANT
 "OLD OAKEN BUCKET III TO I"

TWO-OCTAVE DRILLS IN A MAJOR

LOWER EXTENSION AND POSITIONS

⑩ TEST | A | G# |

⑪

UNISON AND ENSEMBLE ARKANSAS TRAVELER

⑫

⑬

G MAJOR REVIEW WITH POSITIONS

DRILLING THE DOTTED QUARTER-EIGHTH IN $\frac{3}{4}$ (J. J. J.)

DRILL ON ONE NOTE FIRST

COUNT 1 2 - 3 - 1 2 - 3 -

13 TEST $\overset{7}{\text{v}}$ $\overset{4}{\text{v}}$ $\overset{7}{\text{v}}$ $\overset{4}{\text{v}}$

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

14 PREPARATORY ENSEMBLE FOR 1st FIRST NOËL* 5

VIOLA

13

FIRST NOËL IN G AND D MAJOR

UNISON AND ENSEMBLE
G MAJOR

15

5

D MAJOR 9

13

NEW SHIFT 17

21

CHAPTER 12 - Eb MAJOR POSITIONS - I TO III

① $\text{D} \quad \text{Eb} \quad \text{Eb} \quad \text{F} \quad \text{G} \quad \text{Ab} \quad \text{Bb} \quad \text{C} \quad \text{D} \quad \text{Eb}$

PLAY TWICE

Eb MAJOR

②

REPEAT THREE TIMES

③

④

⑤

⑥ **Eb MAJOR - SECOND OCTAVE WITH POSITIONS**

DEVELOP BOTH FINGERINGS PLAY TWICE

⑦

⑧

ED SCALE-ENSEMBLE WITH LOWER TONES

LOWER EXTENSION

⑨

CHROMATIC ENSEMBLE WITH POSITIONS

⑩

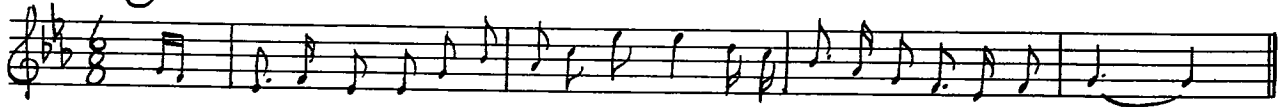
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

PLAY TWICE

⑩ USE BOTH POSITIONS WHEN CROWN

THE DOTTED EIGHTH AND SIXTEENTH -  IN $\frac{6}{8}$ TIME

RHYTHMIC PREPARATION FOR "BELIEVE ME"
FOR ⑨



DIVIDING ONE  INTO TWO 

⑨ 
PLAY TWO 16THS IN TIME OF ONE 8TH

TIEING FIRST AND SECOND EIGHTHS FOR THE DOTTED EIGHTH AND SIXTEENTH

DOT TAKES PLACE OF TIED NOTE

⑩ 

PREPARING FOR THE "PICK-UP" - UP-BEAT ON THE 6TH COUNT

⑪ 
COUNT 1 2 3 4 5 6

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS ⑫
UNISON AND ENSEMBLE
SLOWLY - IN 6

⑫ 
SILENT COUNTS 1 2 3 4 5 6
⑫ PLAY TWICE

FROM $\frac{6}{8}$ INTO $\frac{9}{8}$ TIME

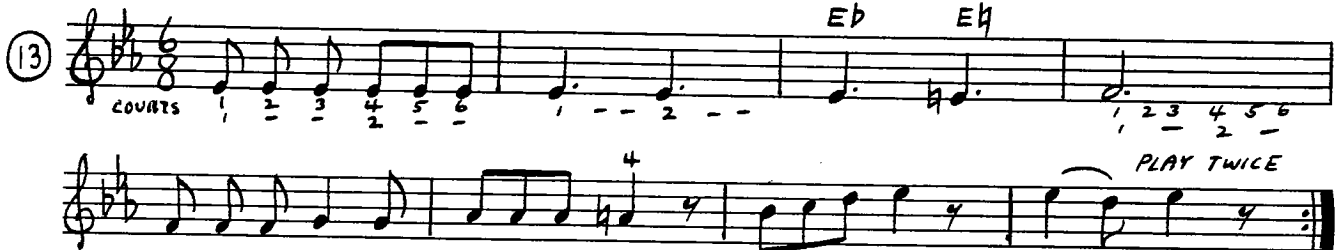
PREPARATORY DRILLS FOR "BEAUTIFUL DREAMER"

THE TUNE



THE DRILLS - IN 6 - THEN IN 2

⑬

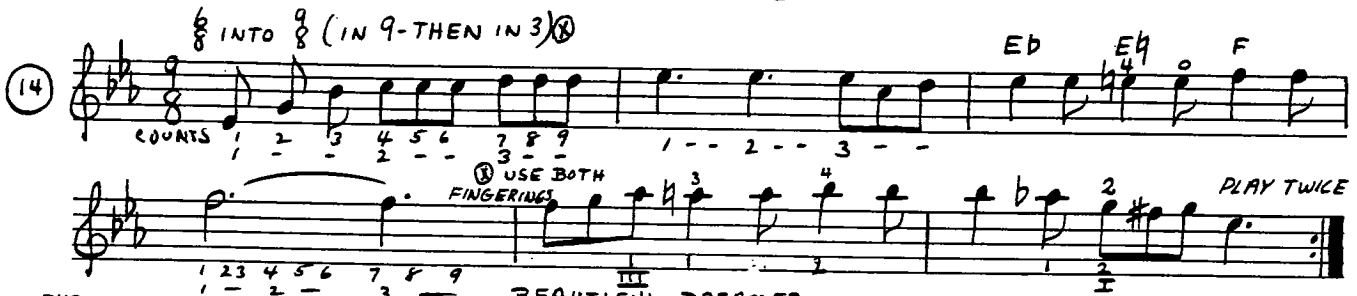


ED E4

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

PLAY TWICE

⑭



$\frac{6}{8}$ INTO $\frac{9}{8}$ (IN 9 - THEN IN 3)

ED E4 F

COUNTS 1 2 3 4 5 6 7 8 9 1 2 3

USE BOTH FINGERS

PLAY TWICE

THEME - UNISON (IN 3) BEAUTIFUL DREAMER UNISON AND ENSEMBLE

⑮



A


B

DESCANT - SECOND TIME



9/8

⑬



rit. -- BROADER

rit. -- BROADER

①6

1 2 2 1 3 2 1 2 1 2 2 1 2 1 2 1

TWO-OCTAVE SCALE IN E \flat WITH POSITIONS

EXTENDING SCALE UP

FIRST OCTAVE SECOND OCTAVE

①7

7 EXTEND 4TH

SLOWLY - IN 9

①8

BARCAROLLE FROM "TALES OF HOFFMAN"

①9

PIZZ

WALTZING DOLL

②0

DIV. SECOND TIME RIT. ---

②0

CHAPTER 13 - E MAJOR

WITH PREVIOUS POSITIONS

SYMBOL FOR COMMON TIME - C = $\frac{4}{4}$

① $E^b E^{\natural} E F^{\sharp} G^{\sharp} A B C^{\sharp} D^{\sharp} E$
 COUNTING IN 4
 E MAJOR

②

③

④

BROKEN THIRDS

E MAJOR - SECOND OCTAVE WITH POSITIONS ⑤

⑤ USE BOTH FINGERINGS AS SHOWN

⑥ E MAJOR ENSEMBLE WITH LOWER TONES

⑦ LOWER EXTENSION

⑧ COUNTER THEME

* SHIFT FIRST FINGER BACK A HALF-STEP

⑧

F# F## FX THE DOUBLE SHARP ##-WRITTEN X- SOUNDS LIKE G

⑨

⑩

SLOWLY IN 6

⑩

⑪

⑪

⑫

LONDONDERRY AIR

⑬

⑭

⑮

RHYTHM DRILL FOR THE "DIXIE" SYNCOPATED BEAT

(14)

7

11

SYNCOPATED BEAT

DIXIE

QUITE LIVELY

(15)

9

17

DRILL FOR CARNIVAL
IN 6, THEN IN 2

⑩

COUNT 1 2 3 4 5 6

HAND STAYS IN 3RD POSITION

CARNIVAL OF VENICE
UNISON AND ENSEMBLE

Allegretto $\frac{V}{1 \text{ IN } 2}$

⑭

A

B

⑮

⑯

⑰

ARCO

MAJOR AND PARALLEL MINOR KEYS OF G-C-E-F WITH SIGNATURES
 NATURAL, HARMONIC, AND MELODIC MINOR FORMS
 POSITIONS - I

G MAJOR AND MINOR

G MAJOR WITHOUT SIGNATURE-F# G MAJOR SIGNATURE

G MINOR-NATURAL-OR PARALLEL MINOR FORM G MINOR SIGNATURE (F# CANCELLED)

G MINOR-HARMONIC FORM MELODIC MINOR FORM

UNISON MODERATO GO DOWN, MOSES SPIRITUAL

G MINOR-HARMONIC FORM.

C MAJOR AND MINOR

C MAJOR

C MAJOR SIGNATURE

TRIPLET EQUALS ONE QUARTER

⑤

C MINOR NATURAL - PARALLEL MINOR

C MINOR SIGNATURE

⑥

C MINOR - HARMONIC

MELODIC MINOR

⑦

PAGANINI MELODY *

SLOWLY - UNISON WITH ENSEMBLE FINISH

C MINOR - MELODIC FORM

ADAPTED

⑧

* PLAY TWICE { 1. UNISON MELODY WITH PIANO
 2. REPEAT MELODY

E MAJOR (IN 6)
 1 2 3 4 1 2 3 4 4

E MAJOR AND MINOR

E MAJOR SIGNATURE
 SLOWLY (IN 3) PLAY IN SAME STYLE AS

E MINOR - NATURAL FORM (IN 2) G 3 4 C D 2 3 4 4

E MINOR SIGNATURE (C#-G#-D# CANCELLED) (IN 2) = PRECEDING SPEED

LOW 3RD LOW 6-7

E MINOR - HARMONIC D# 4 4 4 4

MELODIC MINOR C# D# 2 3 4 D# C# 3 2 4

RAISED 7TH RAISED 6-7 LOW 7-6

ARIA FROM "PEARL FISHERS"

ANDANTE - IN 2 - UNISON **E MINOR - NATURAL FORM** **BIZET**

COUNT 1 2 3 4 5 6

rit. - - - v [11] 4

rit. - - - v [19] a tempo f

a tempo p

F MAJOR AND MINOR

F MAJOR SIGNATURE

⑬

F MINOR - NATURAL FORM

LOW 3RD

LOW 6-7

F MINOR SIGNATURE

⑭

HARMONIC MINOR

RAISED 7TH

MELODIC MINOR

RAISED 6-7

LOW 7-6

RHYTHM DRILL FOR "DARK EYES"

⑮

SLOWLY, THEN FASTER

COUNT 1 2 3

"DARK EYES" - F MINOR

(OTCHI TCHORNITJA)

IN A FREE STYLE - START SLOWLY, THEN INCREASE SPEED

RUSSIAN FOLK SONG

⑯

2ND TIME! FAST AND WILD IN 1

1.

BROAD

2. IN tempo

CHAPTER 15 - A \flat MAJOR

WITH MODULATIONS TO B \flat MAJOR AND E MINOR

FROM COMMON TIME - $\frac{4}{4}$ - TO ALLA BREVE $\frac{2}{2}$

POSITIONS I

IN FAST 4

G A \flat A \flat B \flat C D \flat E \flat F

①

ALLA BREVE - CUT TIME
(ITALIAN)

THE SIGN C IS NOW CUT IN HALF $\frac{C}{2}$ CUT TIME
 $\frac{C}{4}$ COMMON TIME $\frac{C}{2}$ ALLA BREVE

TWO $\frac{1}{2}$ NOW USED FOR ONE COUNT $\frac{1}{2} = \frac{1}{2}$

A \flat MAJOR

IN 2 - SAME SPEED FOR THE QUARTERS AS IN $\frac{4}{4}$ - HALF NOTES ONE COUNT

②

BROKEN CHORDS

③

BROKEN THIRDS

④

IN 4 OR 2 A^b B^b C D^b E^b F G^b A^b

⑤

Allegro ENSEMBLE SCALE (IN 2)

⑥

ARPEGGIOS IN CUT-TIME

⑦

TWO HALF NOTES = A WHOLE

COUNT 1 2

4 EIGHTHS = D

A^b ENSEMBLE

COUNTER MELODY

⑧

GATES OF KIEV

MAJESTICALLY (IN 2)

UNISON

MOUSSORGSKY EXCERPT

⑨

DRILL IN SYNCOPATION FOR "GOOD NIGHT, LADIES"

FIRST IN 4 - THEN IN 2

GOOD NIGHT, LADIES

UNISON - A♭ MAJOR UNISON IN A♭ MAJOR AND ENSEMBLE IN B♭ MAJOR MODULATION TO B♭ MAJOR

11

ENSEMBLE - B♭ MAJOR IN 2 AGAIN

A

B

LEADING TO MOZART - B♭ MAJOR TO E MINOR

B♭ MAJOR, WITHOUT SIGNATURE

12

DRILLS FOR "MOZART"

E MINOR - HARMONIC

13

14

* LIFT 3RD FINGER AND REPLACE. DO NOT SLIDE ACROSS.

** BOW REMAINS ON THE STRING DURING THIS REST.

MOZART THEME

ADAPTED AND TRANSPOSED FROM THE G MINOR SYMPHONY

UNISON AND ENSEMBLE

E MINOR-MELODIC AND HARMONIC FORMS

THEME

HARMONY

15

9

13

17

22

26